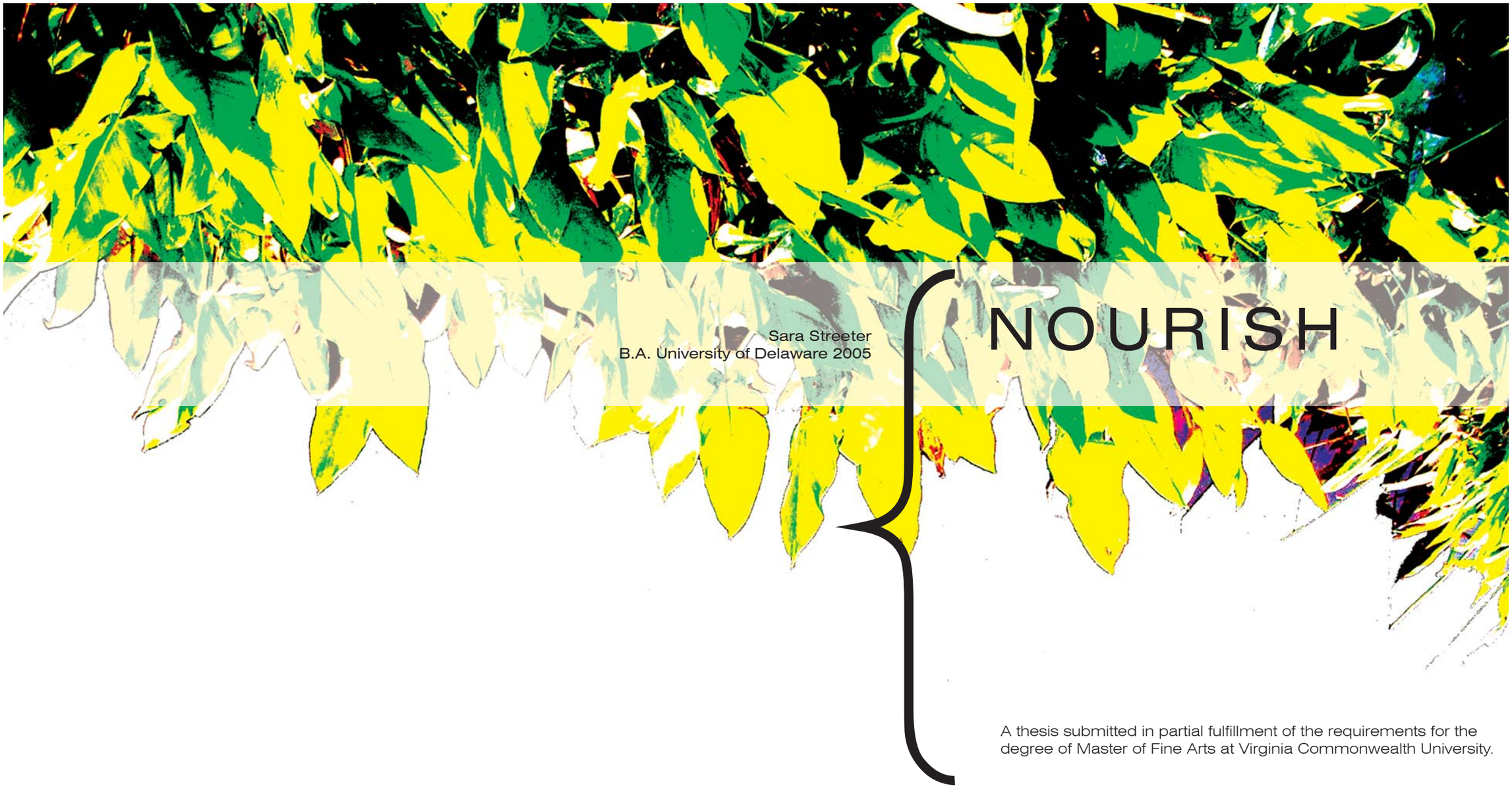
2009

Nourish

Sara Streeter
Virginia Commonwealth University



NOURISH

Sara Streeter
B.A. University of Delaware 2005

A thesis submitted in partial fulfillment of the requirements for the degree of Master of Fine Arts at Virginia Commonwealth University.

abstract

This thesis explores the design of a food service space in an historic building in Richmond, Virginia near the campus of Virginia Commonwealth University. It is a result of retrofitting an awkward 1850s building by transforming it through the modern concept of a fast casual style restaurant, based in whole ingredients. The thesis is about the process of designing to rebalance the relationship between food and consumer in a modern era.

THANK YOU

I could not have done this without your incredible support.

Camden

Christiana

all ID faculty and staff

my incredible mom + dad

Mike

Chris

Jennifer

Jonathan

Cilvia

Darrell

Valentina

Kelly

contradictions

"I am for messy vitality over obvious unity." Robert Venturi

I believe in things that can't be neatly categorized. I believe in the way they make us reconsider what we thought we knew as truths. Contradictions serve as powerful examples disharmonious relationships. When the coexistence of two things is irrational, a contradiction occurs. I believe in embracing the contradictions I find in the world and in my work. I believe contradictory relationships inspire us to be dynamic, to be critical thinkers, to engage in something new.

I believe in the way contradictions evoke multiple, even endless, meanings at once. By avoiding categorization, we escape a preconceived notion of how we should react, feel, or think. I believe contradictions create beautiful ambiguities and a richness without which the world would be a much duller place. Contradictions give us the freedom to think differently.

Architects Frank Gehry and Vladimir Milunic designed the Dancing House (previously known as "Fred and Ginger") in 1995 in a central Prague location, close to the Vltava River. After a stray American bomb demolished an apartment in 1945, the site remained vacant until construction of the Dancing House began. Controversy over the project stems from the building's imposition on the historic context. The contradictions lie in this controversy – how can the coolly modern Dancing House connect to the richness of the history and site? The discussion the design initiates is more important than the building itself. The disharmony of the site with the history and context allows people to decide for themselves if and what it signifies.

I believe design needs to constantly change for it to be alive and to do this, design should not only be open to contradictions but should seek them out. Only then are we able to de-categorize the world and see from a fresh perspective. The interesting parts of life are the ones we don't completely understand.

personal photographs, 2008

“how we eat determines,
to a considerable extent,
how the world is
used”

wendell berry

NOURISH is a food service building dedicated to the social and diet needs of the VCU student population. The students, due to cost constraints and convenience, largely consume a diet of overprocessed, unhealthy items.The unfortunate fact stands that many students are at a complete disconnect from the food they consume, which many believe comes at a great cost.

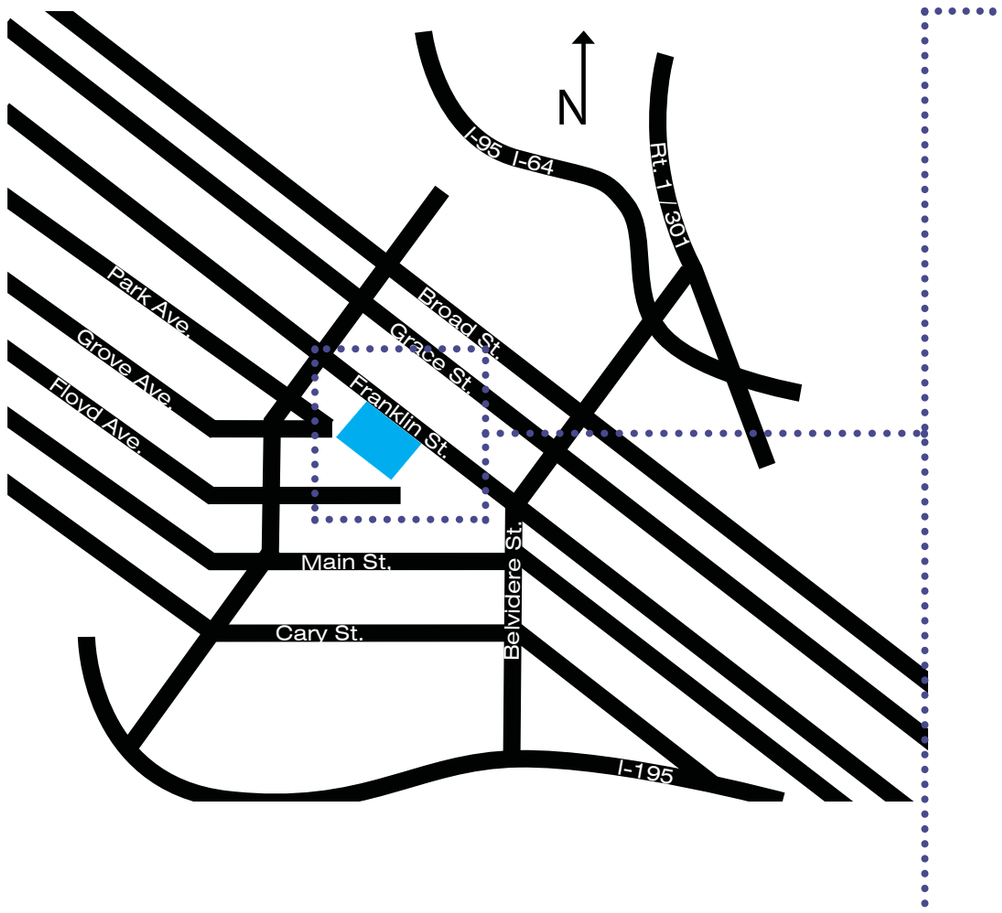
The process of rebalancing the social and biological relationship of food with its consumer can start with design: How design help rebalance the essential relationship between humans and their food? The opportunity to introduce unique ideas about eating to a population of college students was both exciting and challenging. In order to cater to this demographic, I found convenience and efficiency needed to be carefully considered.

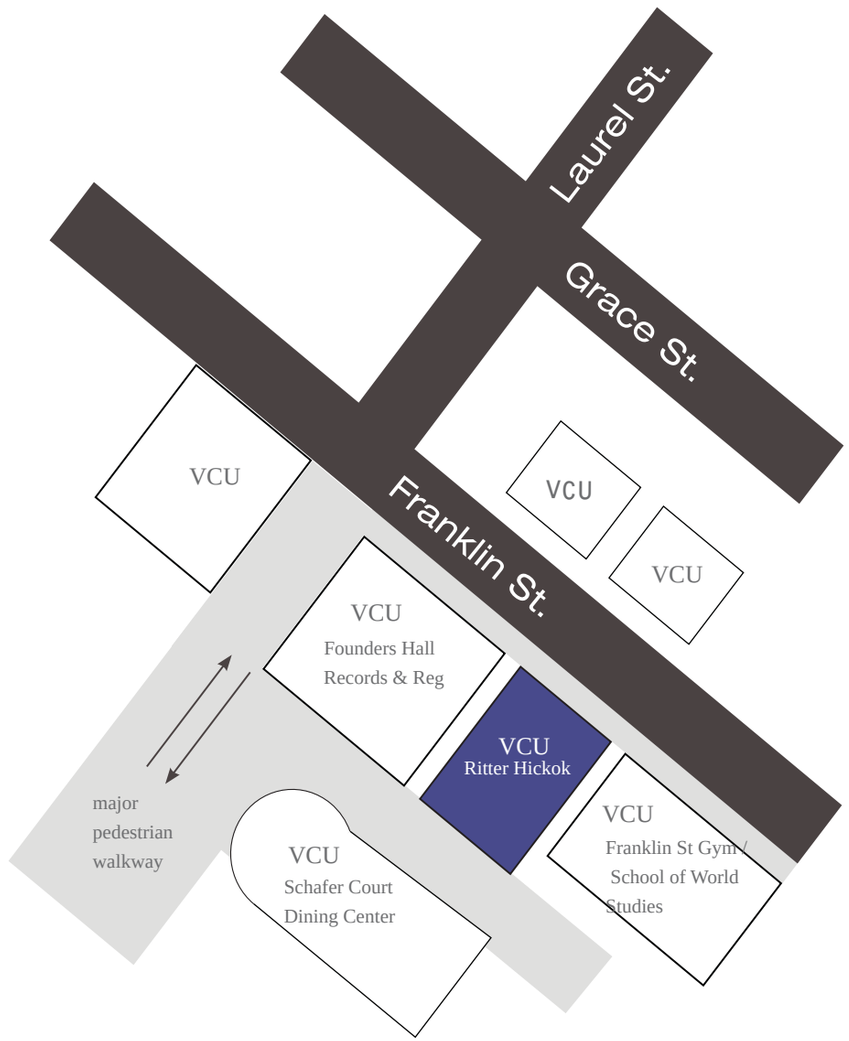
Michael Pollan, journalist and author of several books on the larger role of food in society, adeptly describes meals as being “about pleasure, about community, about family and spirituality, about our relationship with the natural world, and about expressing our identity”[1]. By using design to give these important elements a chance to thrive, individuals and communities are on their way to being socially and biologically healthier.

1 Michael Pollan, In Defense of Food, p. 8

site introduction

Ritter-Hickok

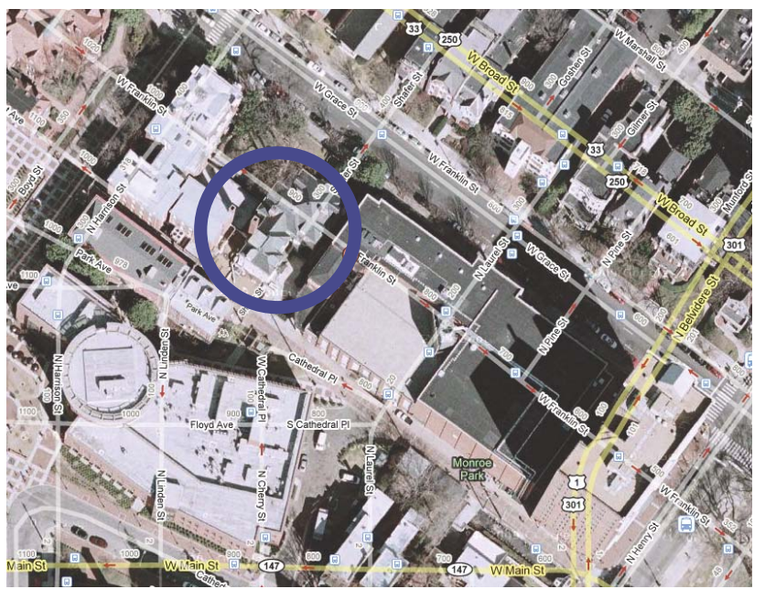


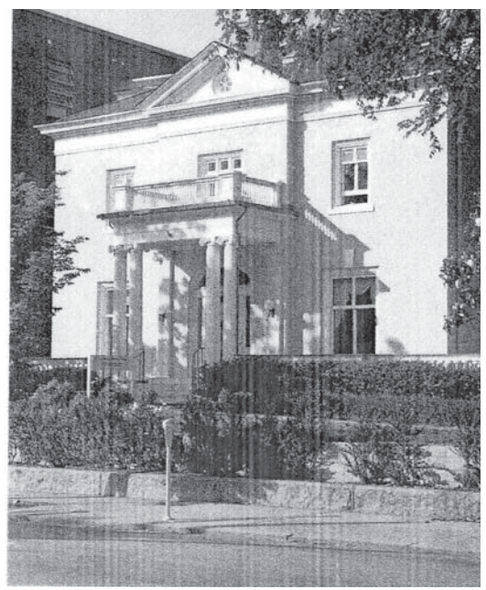


map based on VCU image

821 West Franklin Street, Richmond, VA
Currently owned by VCU
Scope of work covered: 9600 square feet, 3 levels

The Ritter-Hickok building is in the Fan district, an area of Richmond. In the middle of the Monroe Campus, the building has played a role in Virginia Commonwealth since the very beginning. It is currently nestled between residences and administrative school buildings, new and old buildings, as the Office of Undergraduate Admissions. The site receives many pedestrians traveling around it which gives it a great uniqueness.





History in Brief

1855	Built in the Italianate Villa style, architect unknown. Owned by W. C. Ritter.
1868-1902	Various resident owners
1903	Enlarged and remodeled by Belle H. Hickok into a more Georgian Revival style
1940	Acquired and restored by the Richmond Professional Institute of the College of William and Mary (RPI)
1942	Serves as RPI dormitory for women
1962	RPI separates from William and Mary to become an independent state institution
Present	VCU's Office of Undergraduate Admissions

images courtesy of Richmond's Fan Distric, Drew St. J. Carneal and maps.google.com

intro

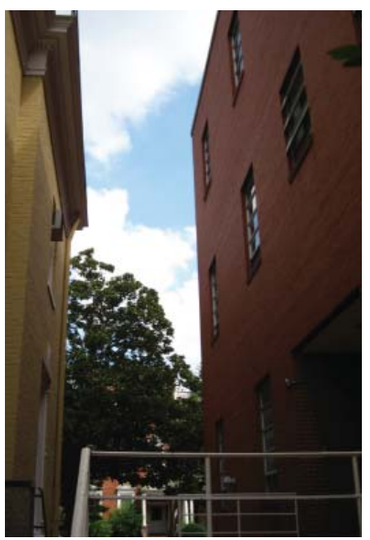
Ritter-Hickok





top: various angles of the north side of the building, facing Franklin Street **bottom**: various angles of the east side of the house, next to Franklin Street Gym






top: interior images **bottom**: building analysis diagrams

A hierarchy

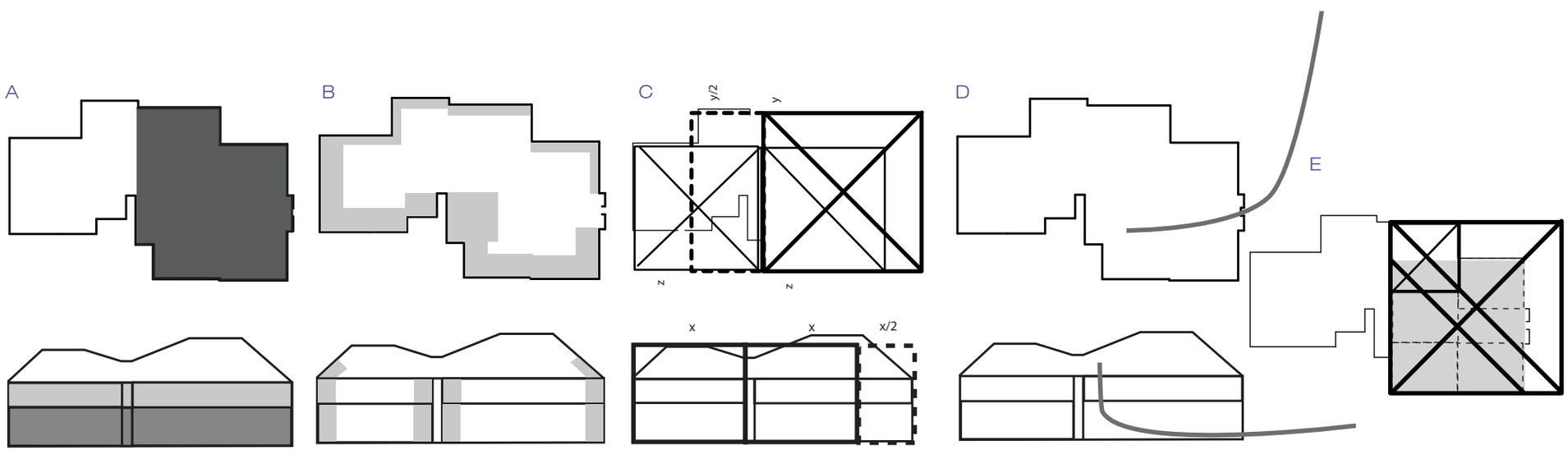
small to large spaces

B light

C geometry

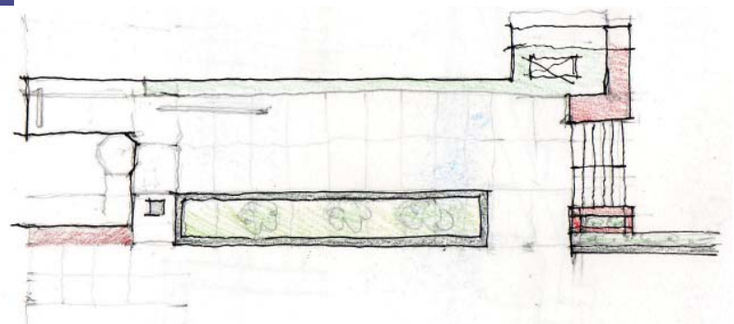
D parti

E unit to whole



Sketches
front, facing north towards Franklin Street

a



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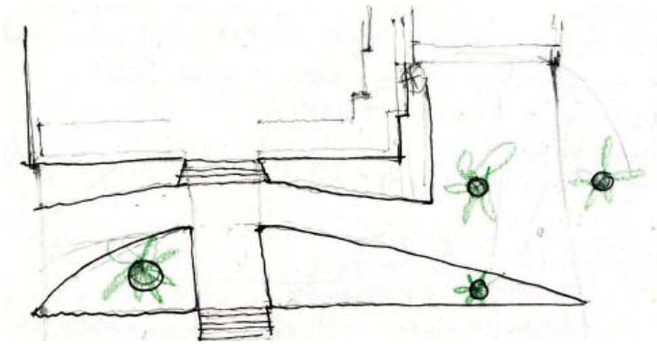


A section of the concrete steps and the boundary between the property of the house and the sidewalk

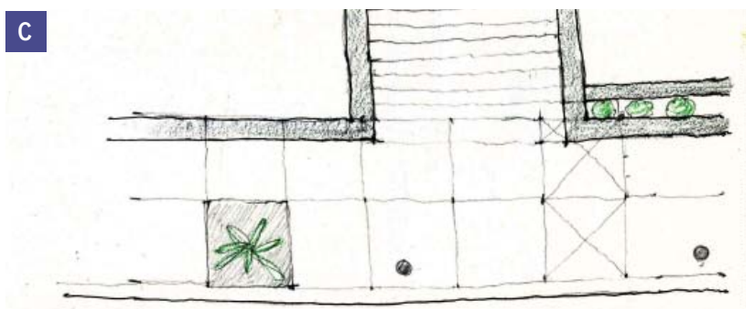
B another plan view of the front of the house, including the Various pedestrian walkways leading up to the front door, emphasis placed on the location of the large trees (which seem to act almost like buildings themselves)

C plan view of the sidewalk and steps in front of the building

D section of the steps, exploring the boundary between the property the house sits on and the public sidewalk

E section of the sloped hill (east/west) on which the house is situated, from the sidewalk leading to the Franklin Street Gym up the brick steps to the house, back down the slope towards Founder's Hall

c



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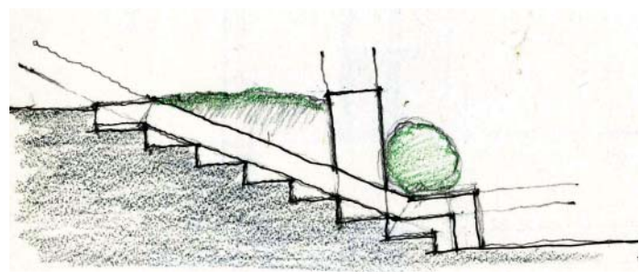

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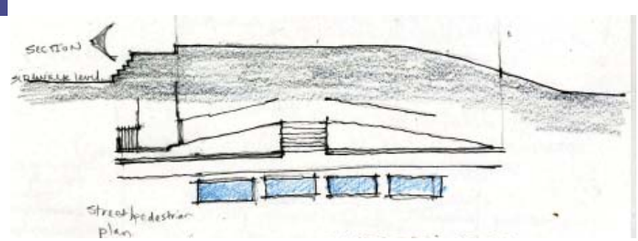

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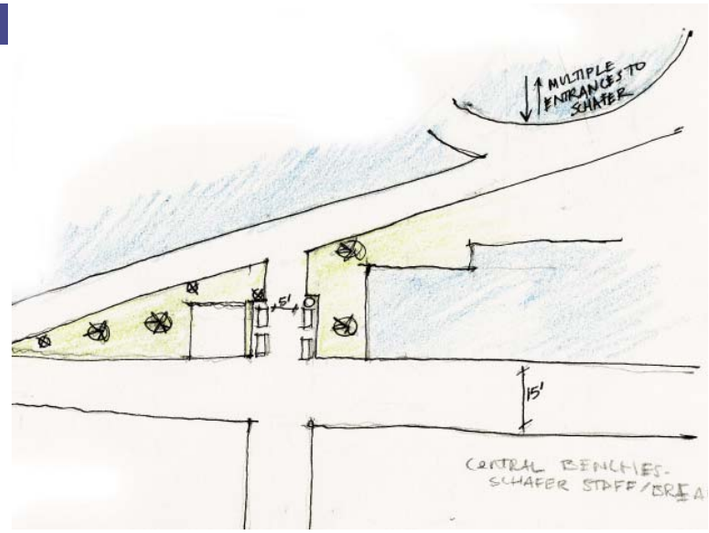

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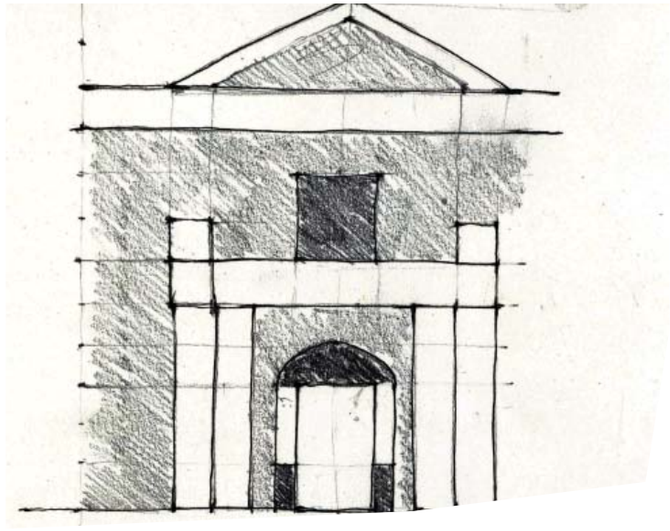


Sketches
front, east side, back towards Shafer Court

A plan view of the path from the east side of the house toward Shafer, intersecting the alley and diagonal pathway

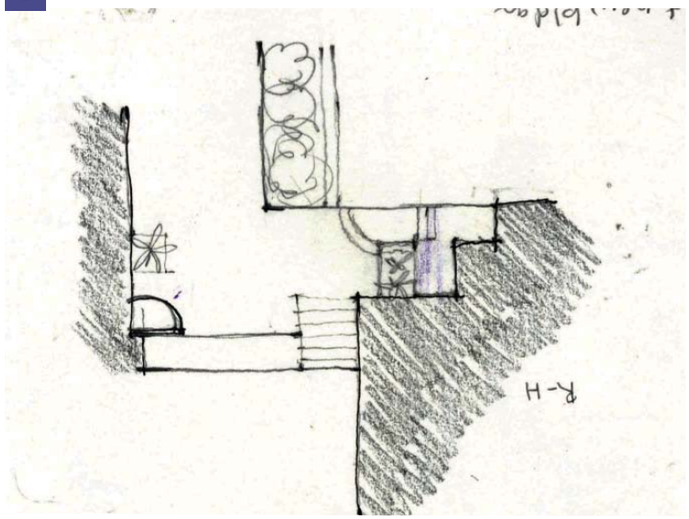
B diagram of the front exterior elevation, breaking the components into a grid

C plan view of the in between space in between the Franklin Street Gym and the Ritter

D section of built in bench on the east side of the house

E rough plan view of the porch, including references to front doors and windows

c



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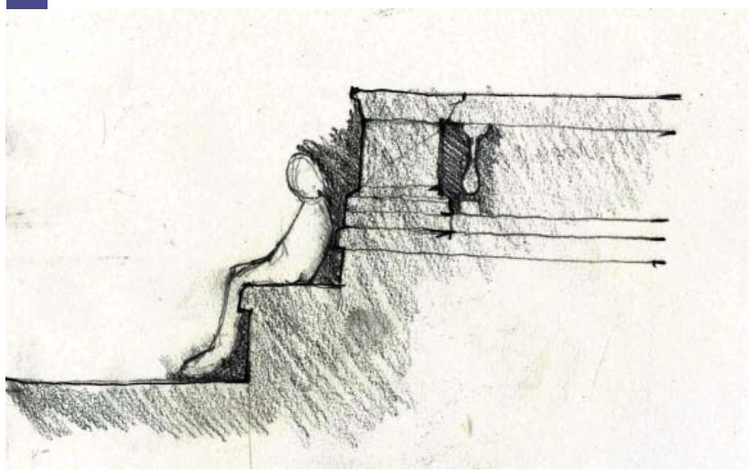

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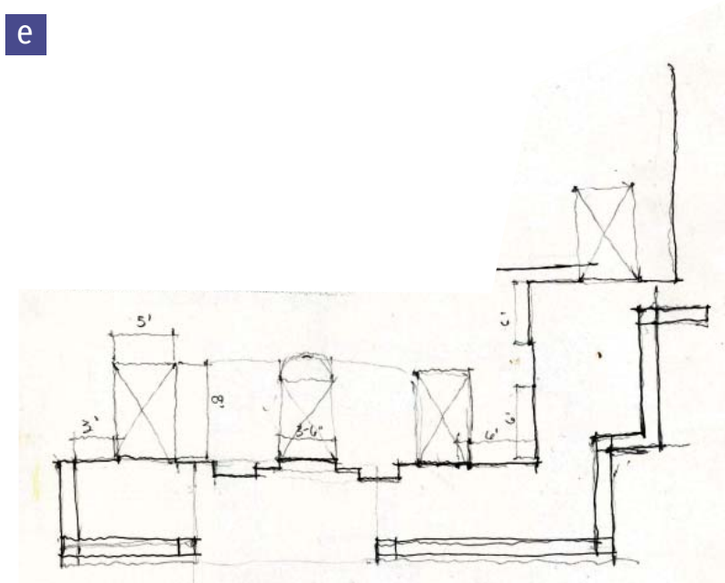


site case studies

California Academy of Sciences

San Francisco, California
2000-Completed 2008
Renzo Piano Building Workshop
410,000 sf

New Program

Embracing a totally new program for a previously obsolete space: "How do you take this Victorian-era model and concept and make it relevant?"[2]

Unified the functions of 12 independent Academy structures (built at different times and eras, starting in the 1850s) into one building

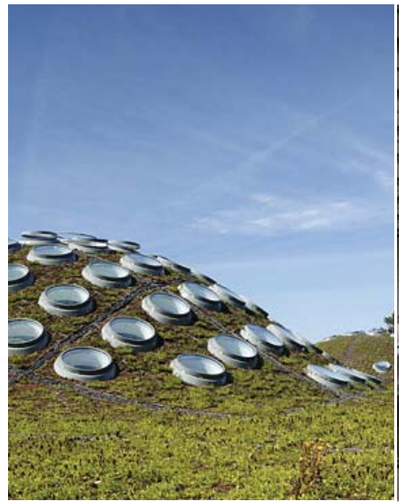
Used the obsolete and dilapidated structures as a physical and psychological jumping off point for a new program and a new space

Through discussion, came up with new definition of what a natural history museum should be in the 21st century

- Accessible to the public
- Relevant to a modern audience
- Constantly evolving

Need to encompass three parts of the Academy

- Research
- Exhibition for public
- Collection



clockwise from top left: living roof, dome containing living rainforest, redesigned building, old academy

images courtesy of metropolismag.com and arspace.com

2 Quote by Patrick Kociolek, Article by Karen Steen in "Green Architecture's Grand Experiment," Metropolis, Sept. 2008

from top:african hall, de young museum, comparison of old and new structures on site

"This attitude -- that even in a 155-year-old scientific institution nothing is sacred -- may be what has allowed the Academy to make its great leap so gracefully."

-Karen Steen, Green Architecture's Grand Experiment (Metropolis, September 2008)

Uniting old and new

- Use building to metaphorically and physically unify old and new ideas
- By keeping a few elements of the existing Academy, homage was made to the old academy
- The African Hall, built in the 1930s, was part of the preservation
- Piano kept the main part of the roof the same height as the previous building, 36 ft above ground (appropriate for park, tall enough for a view, and paid tribute to old academy)
- Piano's new Academy was seen as a contrast to Herzog & de Meuron's renovation of the De Young Museum across the gardens, with its 144 ft tower and controversial modern facade
- Piano's architecture, especially his integration of the green roof, was seen as an extension of the park instead of an imposition on it (unlike the situation with the de Young)

site

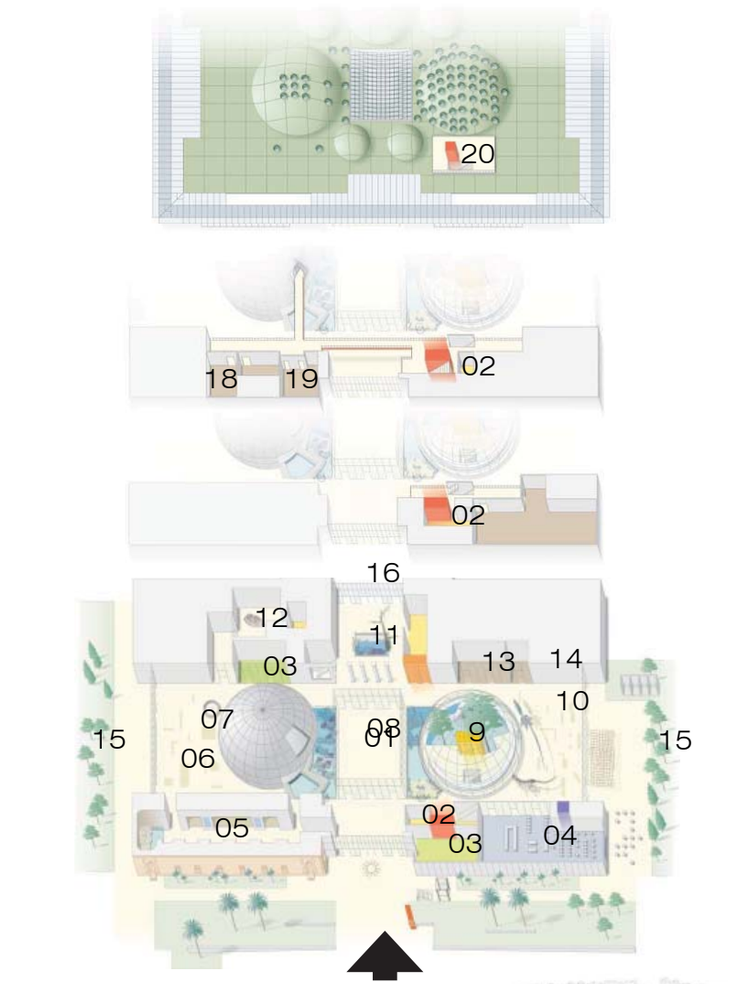
California Academy of Sciences

roof

level 3

level 2

level 1



section elevation

*building images not to scale
drawings do not include lower level
(mostly water exhibits)

01 Piazza
02 Restroom
03 Store
04 Cafe / Restaurant
05 African Hall
06 Islands of Evolution
07 Science in Action
08 Planetarium
09 Rainforests of the World
10 Climate Change in California
11 The Swamp
12 Early Explorers Cove
13 Research Lab
14 Building Green
15 Academy Gardens
16 Staff Entrance
17 Forum (auditorium, theater)
18 Classrooms
19 Naturalist Center
20 The Living Roof

Some of the innovative new exhibits at the Academy:

07 Science in Action:
Scientific discoveries display area, updated daily
Relates science to the present, shows constant change

13 Research Lab:
Floor to ceiling glass enables the public to watch an active science lab in action
Exposes the heart of the Academy, emphasizes transparency

14 Building Green:
Exhibit on the LEED-certified building and its unique features
Explains how the building itself is a part of modern science

20 The Living Roof
Public area for visitors to observe the building's green roof
Using the building as part of the exhibit, goes hand in hand with Building Green exhibition

images courtesty of calacademy.org and steven holl architects

NYU Dept. of Philosophy

5 Washington Place, NYC
Steven Holl Architects
2004-Completed 2007
30,000 sf

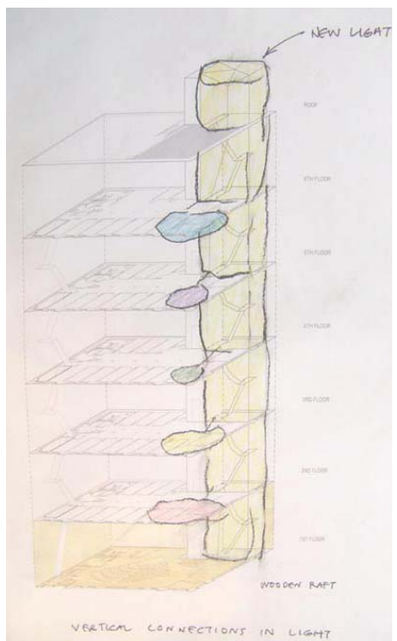
- Interior renovation
- Modified 1890s landmark building into academic building, suitable for students and faculty
- Comprised of six levels

"University buildings need to focus as incubators for interaction between students and faculty. It was a pleasure working with a university that was willing to broaden its design approach by including our staircase that now functions as the backbone of the building."
- description on Steven Holl Architects website

Bringing the building together as a whole

Holl's vision of the stairs as the backbone of the building was based on the concentration of light in the stairwell and its vertical gesture, as in the stairs became a new motion or parti

Not only did the stairs become a larger symbolic characteristic, but Holl was fully aware of its effects on individuals and how the singular person would experience the stairs



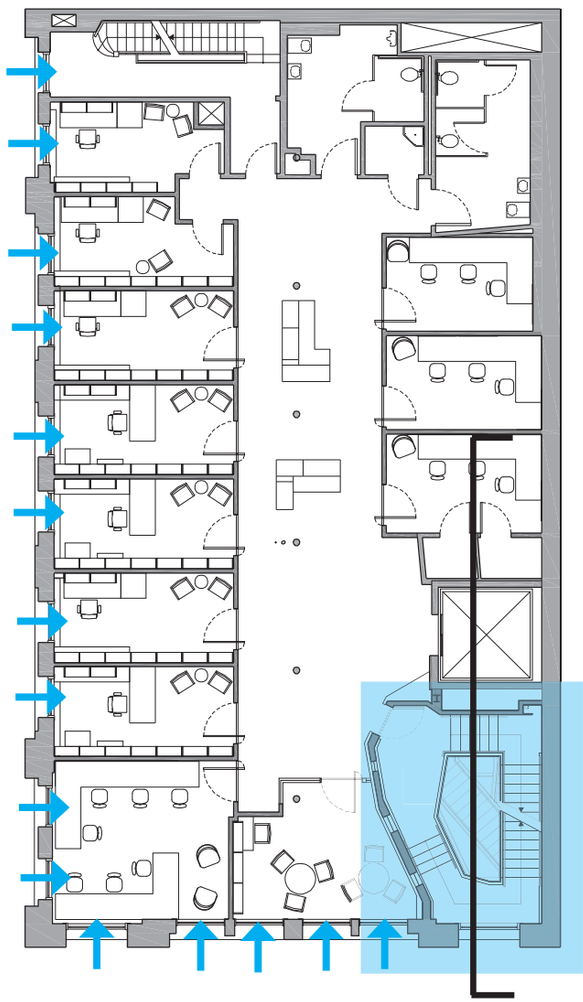
from left to right: building exterior, holl's sketches, holl's model

site

NYU Department of Philosophy

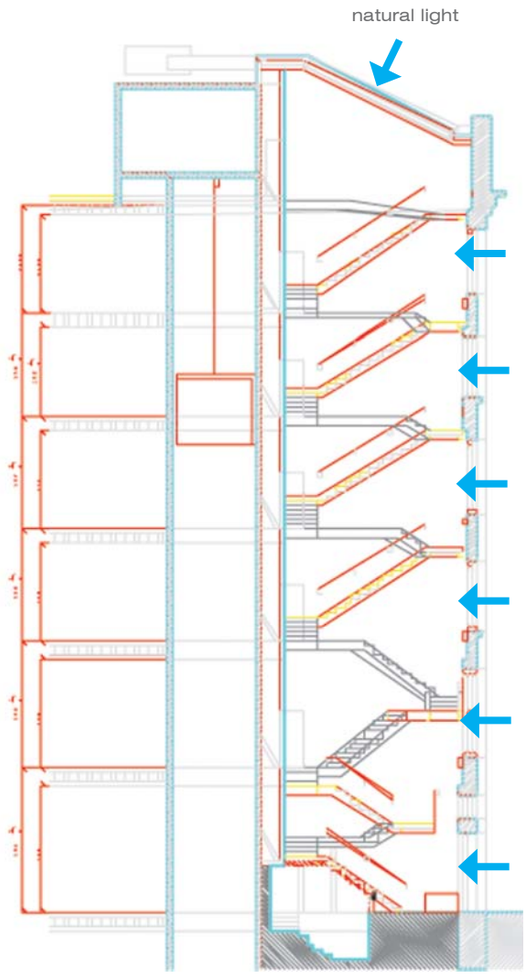
Holl's stair design

- Light from the windows which meets at the landings
- A new 4' x 4' skylight to bring in another layer of light to the space
- Prismatic film on south-facing windows to cast multi-colored light onto the painted white walls and stairs
- Meandering flights of stairs to encourage casual encounters and to allow people to see one another from various angles
- Perforated handrails to further the concept of light play
- Light changes with the seasons and times of day
- Irregular form of stairs breaks up the regularity/monotony of the grid set by aligned windows in the building



4TH FLOOR
(typical floor plan)

N



Stairwell section

special thanks to steven holl architects

So…

- How can I design a “backbone” for my space? What would that mean for me?
- In what ways did Holl use the rigidity of the existing building to define his design and in what ways did he do something different?
- What can be done in a traditional building to maximize its flexibility for modern use?

site Columbus Circle

Columbus Circle

Traffic circle
Located in Manhattan
Intersection of: Broadway, Central Park West, Central Park South (59th Street), and Eighth Avenue

Between Time-Warner Center and Central Park

Important Issues

- History
  Regenerating something of historical importance
- Accessibility
  Creating an approachable site
- Space Between
  Using and connecting space in between to maximize potential of a space

History

1869: “open circular place for turnabout for horse drawn vehicles”

1892: Columbus monument dedicated by Italian community; sculpture designed by Sicilian Gaetano Russo

1902: Columbus Circle subway station constructed

1929: end of circular traffic flow

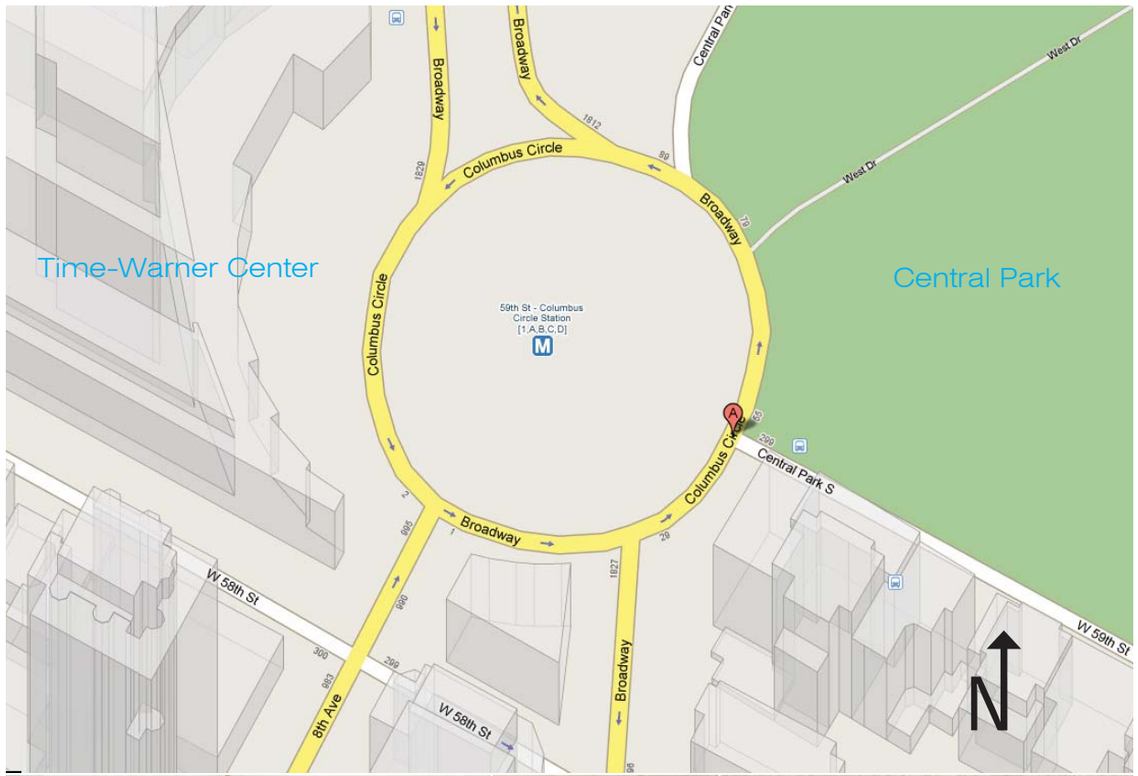
19??: pedestrians prohibited from entering plaza

1979: Columbus Circle described as “a chaotic jumble of streets that can be crossed in about 50 different ways - all of them wrong.”[3] Paul Goldberger, architecture critic

1987: “Columbus Circle is like a black hole. Cars go in, cars go out, but you never know what’s going on inside.”[3] Ethel Sheffer, chairwoman of a Columbus Circle task force

1998: circular traffic restored

2005: Columbus Circle renovation

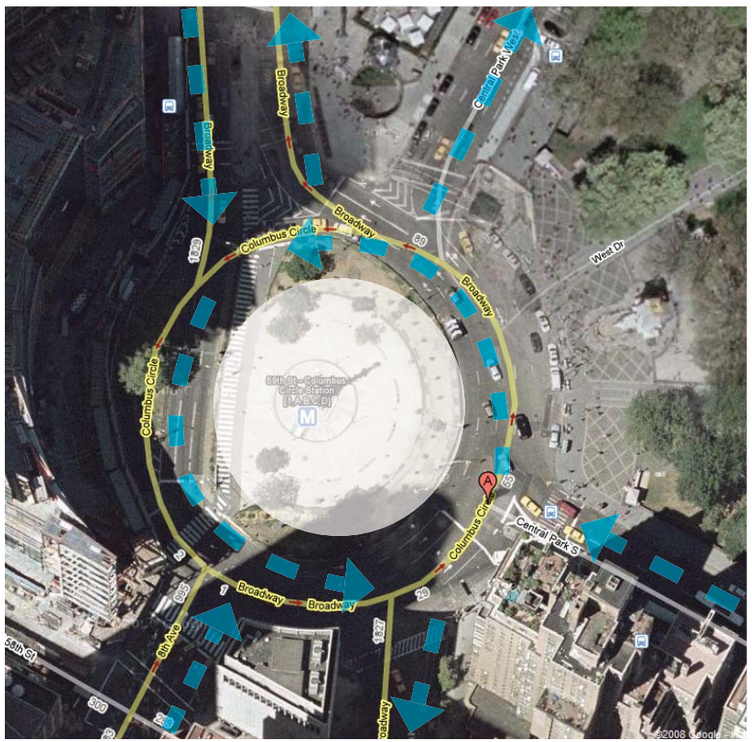


right: early images of the Circle

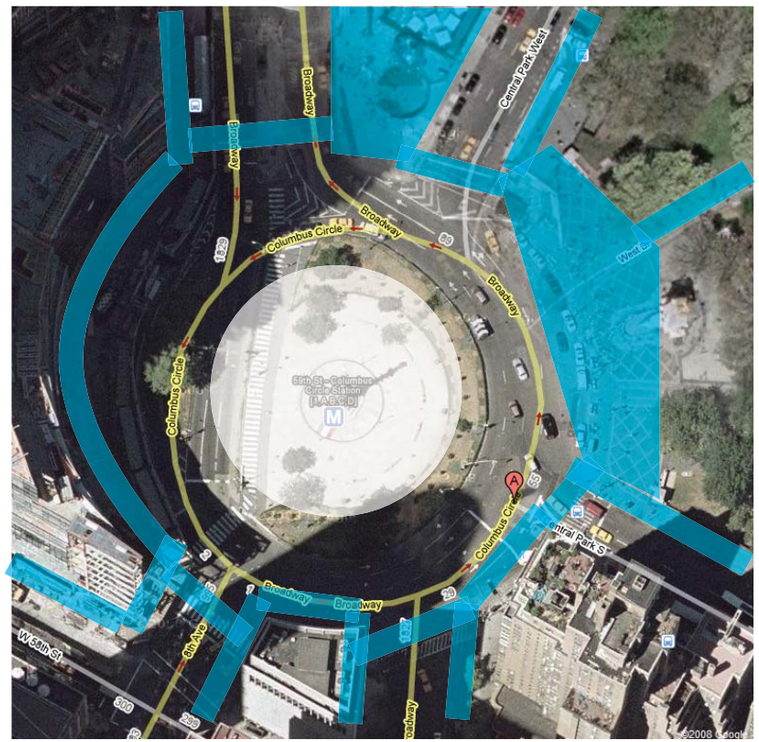
3 David Dunlap, “An Island of Sanctuary,” New York Times, August 4, 2005

images couresty of maps.google.comnyc-architecture.com

traffic pattern around Columbus Circle



pedestrian areas around Columbus Circle (including crosswalks)



*most recent version of google map, without updated renovation

N

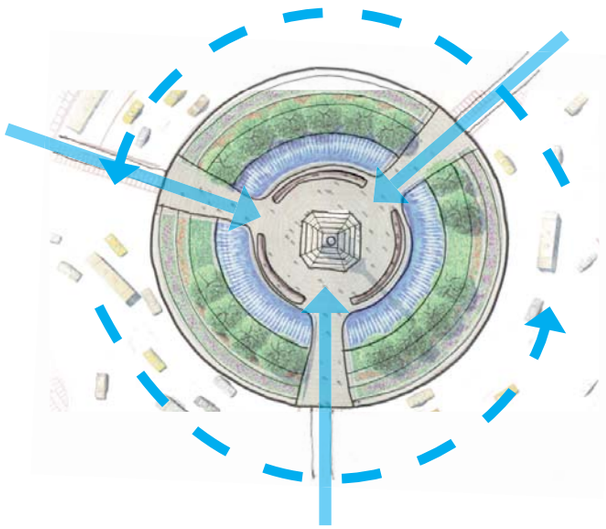
Accessibility

- Circle has a strong pedestrian presence due to the amount of sidewalks and crosswalks as well as the sheer number of people walking throughout the city
- Being that it is between the Time-Warner Center and Central Park, the Circle plays a very important role in pedestrian pathways from one to the other
- By opening up the monument area of the Circle again, pedestrians not only gained a more direct pathway from one landmark to the other, but another space for themselves

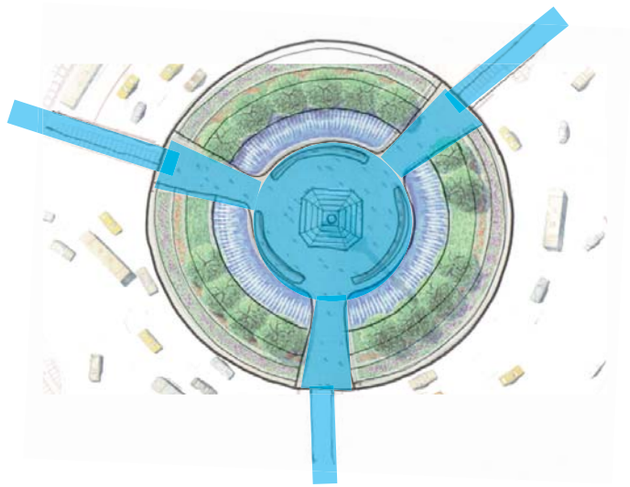
site

Columbus Circle

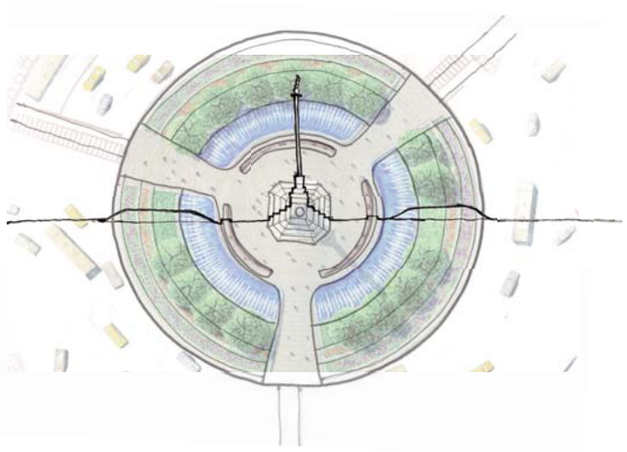
pedestrian and vehicular traffic



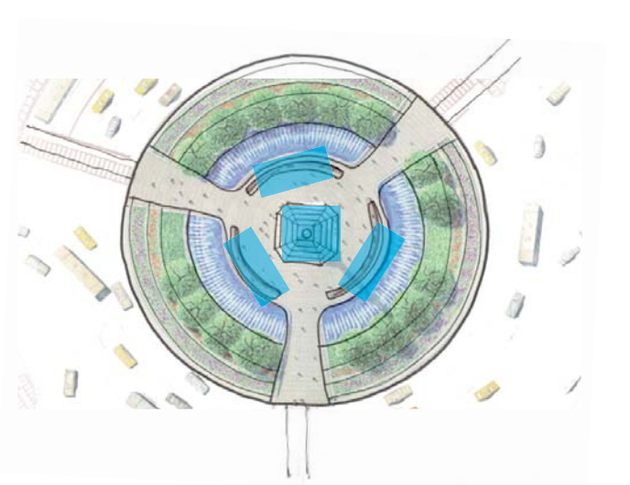
pedestrian space



combining section and plan



major pedestrian lingering spaces



New Columbus Circle
Completed 2005
Olin Partnership;
Fountain by Wet Design

- More than 200 ft in diameter
- Reclaims the social space between buildings and cars
- Fountain with 99 jets muffles sound of traffic
- Idea of "island of sanctuary"[4] in the middle of the city
- Acts as pausing point between Time-Warner Center and Central Park
- Devotes less space to traffic, but flow is much more efficient

Space Between

- 3 ways for pedestrians to cross Circle
- Returns historic monument to public access
- Reconfigured to suit pedestrians
- Enhanced approachability
- When fountain is turned off, ledges become benches to increase flexibility of space even during different seasons

4 David Dunlap, "An Island of Sanctuary," New York Times, August 4, 2005

images courtesy of nyc-architecture.com and various individuals from flickr.com

The Linkery Restaurant

San Diego, California
Jay Porter, owner
4,600 sf

- Slogan “Hand Made Cuisine”
- Specializes in local ingredients and local processing methods
- Describes itself as a “neighborhood restaurant”
- Midrange prices

Features

- Farm-specific all-natural meats, highlighting sustainable farming of heritage breeds
- Fresh produce, often organic, emphasizing independent farms in the region
- Homemade breads
- House made fresh sausages and house cured meats like bacon, hams, and other charcuterie
- Craft beers, including the Linkery’s own brew
- World and regional wines

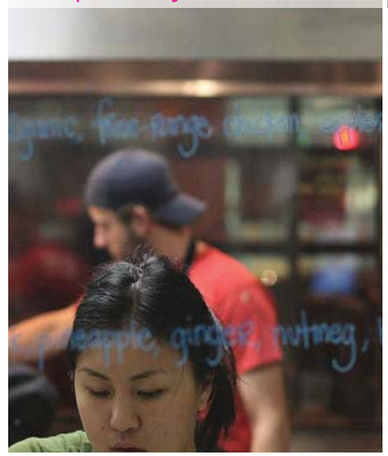
Program

- Relationship with food and community
- How these relationships are explored in the restaurant design

Design Concepts

- “Radical transparency”[5]
- Blur the boundaries between restaurant and sidewalk (neighborhood)
- Easily accessible, pedestrian oriented

transparency



pedestrian oriented

Relationship with Food and Community

- Linkery is founded on writings of Wendell Berry:

Eaters, that is, must understand that eating takes place inescapably in the world, that it is inescapably an agricultural act, and how we eat determines, to a considerable extent, how the world is used. This is a simple way of describing a relationship that is inexpressibly complex. To eat responsibly is to understand and enact, so far as we can, this complex relationship.[6]

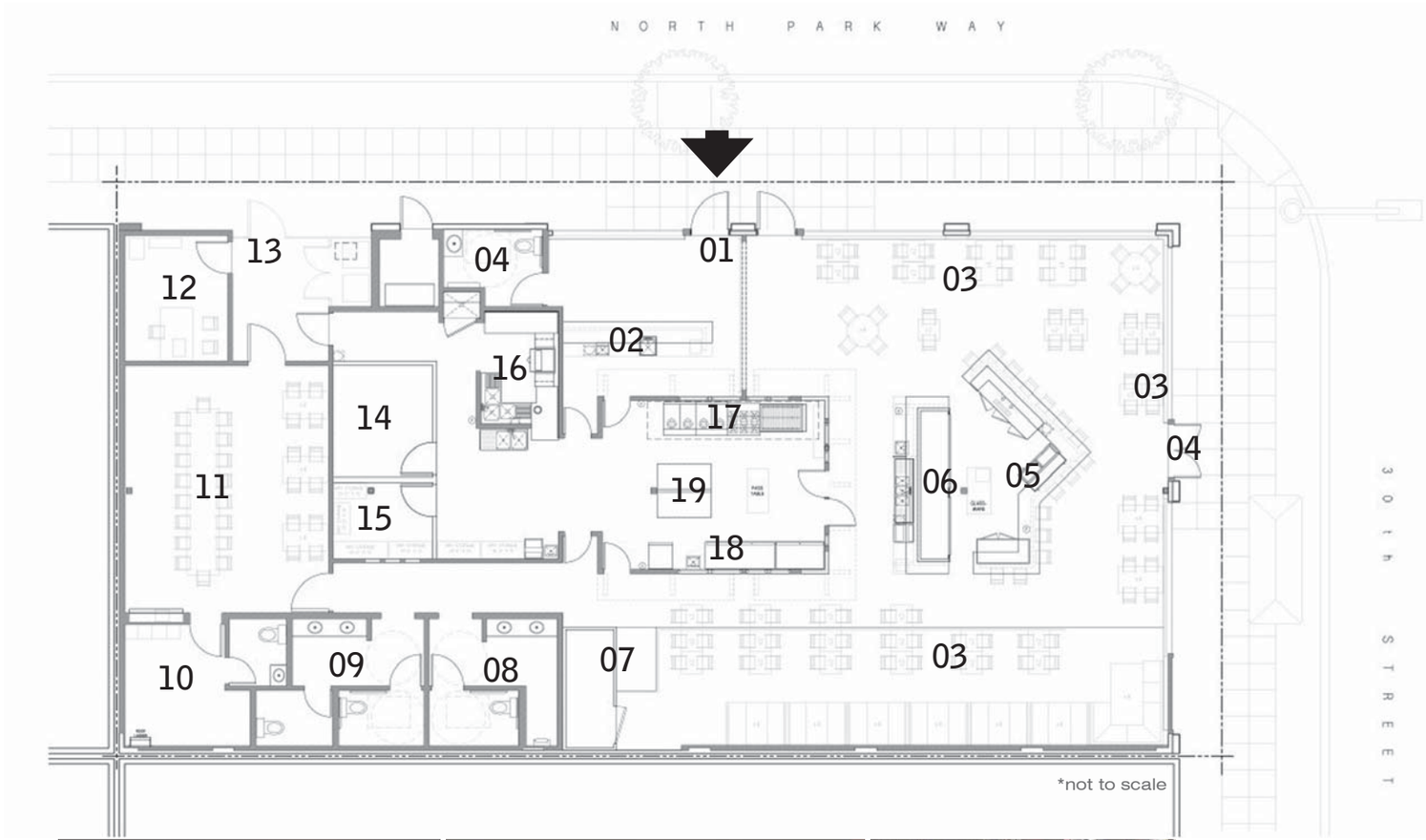
- Linkery can begin to mend the broken link between people and their food, between people and the world
- Linkery as “Third Place”[7]: place people go to when they are not at home or at work; informal social setting; anchors community and fosters interaction
- Owner Jay Porter’s interest in urban planning played an important role in starting the restaurant: “If I really wanted to make a difference in how the fabric of the community came together, the best thing to do would be to open a business in the neighborhood.”[8]

blurred boundaries

5 Conversation with J. Porter, November 2008
6 The Pleasures of Eating
7 Jay Porter, thelinkery.com/blog, July 20, 2008
8 Conversation with J. Porter, November 2008

program

The Linkery



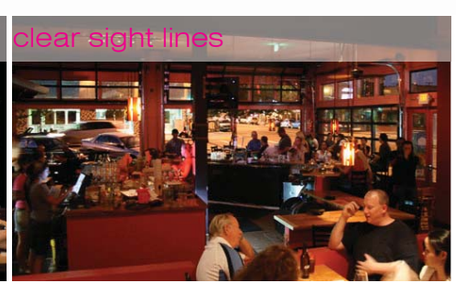
01 Main entrance
02 Front counter
03 Seating
04 Emergency exit
05 Bar
06 Work table
07 Beer storage and brewery
08 Men's restroom
09 Women's restroom
10 Employee lounge
11 Private party room
12 Office
13 Delivery Entrance
14 Curing room
15 Walk in
16 Dishwashing
17 Hot food prep
18 Cold food prep
19 Pick-up station

Design

- Kitchen grill is purposefully situated directly in front of main entrance so it is the first thing the customer sees
- Kitchen is about 1200-1500 sf, less than 1/3 of the total sf
- Kitchen is visible through windows
- Work table (6) is only about 40" from floor (establish clear sight lines through customer seating areas)
- Roof is 15 ft from floor with lowered ceilings over most non-kitchen areas
- Garage doors can be raised to create pedestrian friendly environment as well as blur what is inside and outside

visible kitchen

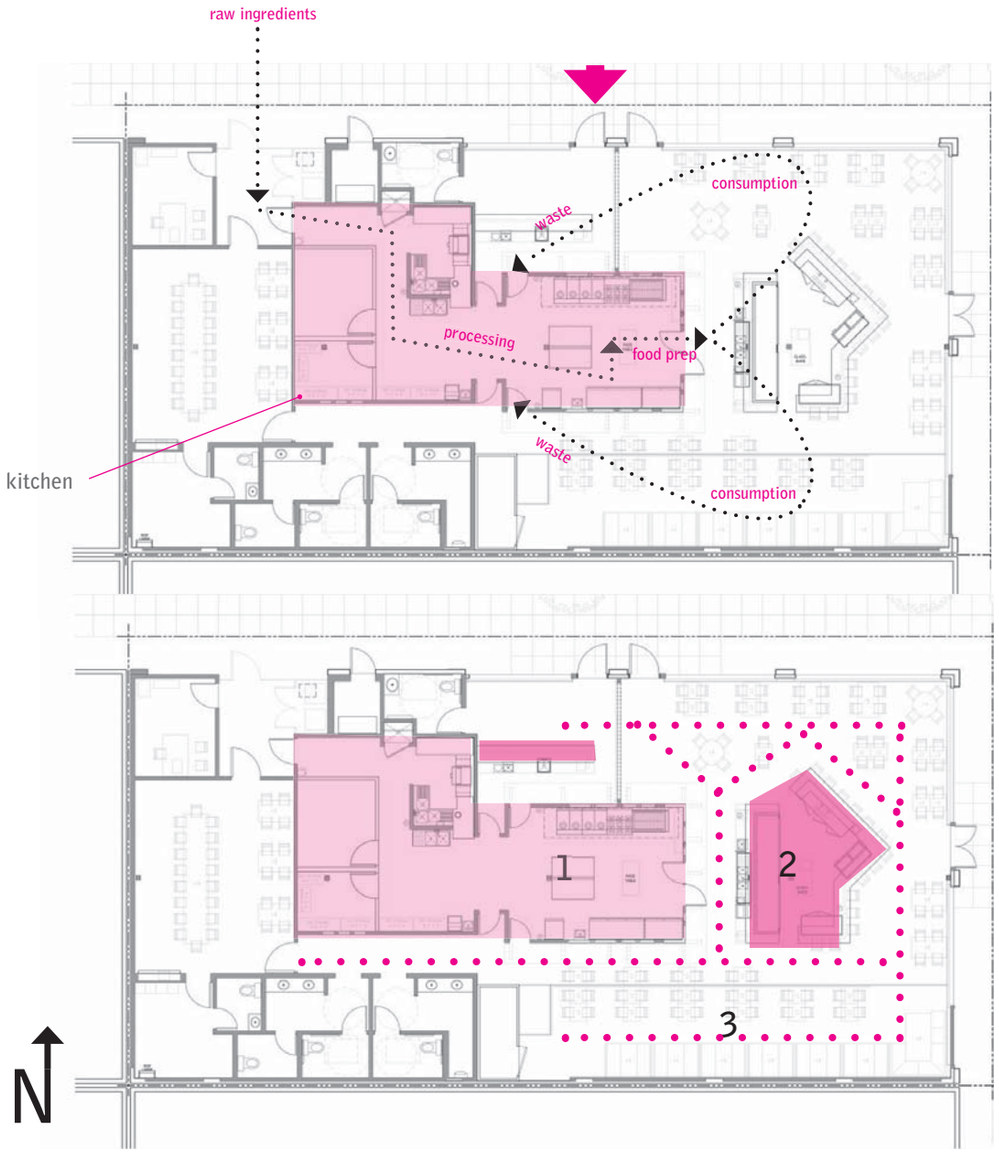
clear sight lines



inside/outside

N

images courtesy of the linkery and various individuals from flickr.com



Evolution of food at the Linkery

- Restaurant moves the food from the back (raw) to the kitchen (processed) to the front (plated)
- The waste then goes from the customers back to the kitchen to be disposed
- Jay Porter refers to this cycle as a "fountain effect"[9]
- Reflects the larger process of food production

Restaurant as pedestrian-oriented neighborhood[10]:

1. Neighborhood has discernible center

2. Most of the dwellings are close to the center

3. Streets within the neighborhood form a "connected network," which disperses traffic by providing routes to various destinations

4. Neighborhood is organized to be self-governing

9 Conversation with J. Porter, November 2008

10 Neil Takemoto, "The 13 Points of Pedestrian-Oriented Development" Cooltownstudios.com, May 2005

program

Chipotle

Chipotle Restaurants

Founded in 1993
Started in Denver, CO
Steve Ells, founder & CEO
Currently over 700 US locations

Chipotle's Manifesto
Food With Integrity (excerpt from company website):

> The hallmarks of Food With Integrity include things like unprocessed, seasonal, family-farmed, sustainable, nutritious, naturally raised, added hormone free, organic, and artisanal. And, since embracing this philosophy, it's had tremendous impact on how we run our restaurants and our business.
>
> [...]
>
> It's even influenced the way we view other aspects of our business, from the materials and systems we use to design and build our restaurants, to our staffing and training programs.

How has Chipotle taken the concept of Food with Integrity and made it accessible to customers?

- Relationship with consumer
- Fast Casual Service
- Restaurant Design

Relationship with consumer

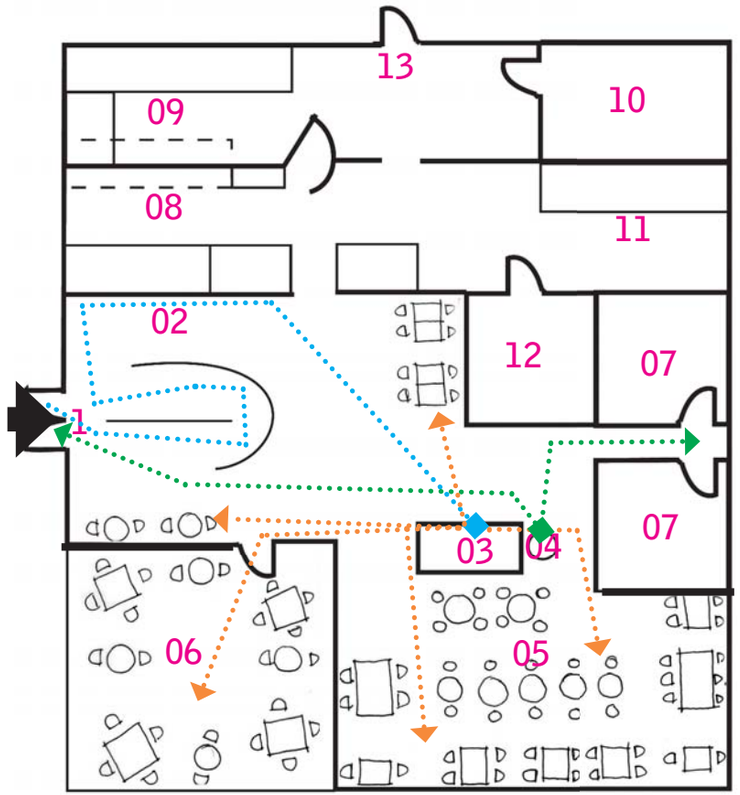
- Appeals to wide range of people, of all ages and both blue collar and white collar populations
- "Hip" industrial feel of each restaurant appeals to young people
- Minimal menu and quick service
- Orders can be placed online, by phone, and fax
- Comprehensive and easily accessible website
- Publicizes eco and health efforts (hormone free meat, no transfat, LEED certified restaurant in Illinois)

"Fast Casual" food service
*wikipedia definition

- limited service or self service
- average check per person $8-15
- made to order food
- more complex flavors than typical fast food
- expected service: 10 minutes
- contrasts with traditional restaurant

Restaurant design

- Open floor plan and straight forwardness emphasize transparency and honesty of both food and company
- No freezer or microwave in any Chipotle, keeps with the importance of Food with Integrity; additionally sets the restaurant apart from other “fast food” chains
- Main points of customer traffic are condiment and beverage area and trash receptacle
- Simple floor plan helps ease circulation issues and customer hold ups (keeps customers satisfied, even during busiest times)
- Built-in structure to organize queue for ordering; also helps with circulation
- Order area appeals to customers through assembly line production; generates communication between the person preparing food and consumer



*not to scale

Primary customer circulation from entrance until condiment bar

Secondary customer circulation from condiment bar to seating

Third customer circulation from trash receptacle to restroom or exit

Chipotle
Richmond, Virginia

Public / Customer
01 Entrance
02 Ordering and point of sale
03 Condiment and beverage area
04 Trash receptacle
05 Main indoor seating
06 Patio seating
07 Restroom

Private / Staff
08 Cold prep
09 Hot prep
10 Walk in fridge
11 Dishwashing
12 Office
13 Service door

program

Shafer Court Dining Center

Shafer Court Dining Center

VCU dining facility, Monroe Campus
Richmond, VA
Hanbury Evan Wright Vlattas + Company
Completed 2004
57,000 sf

Challenges

Site

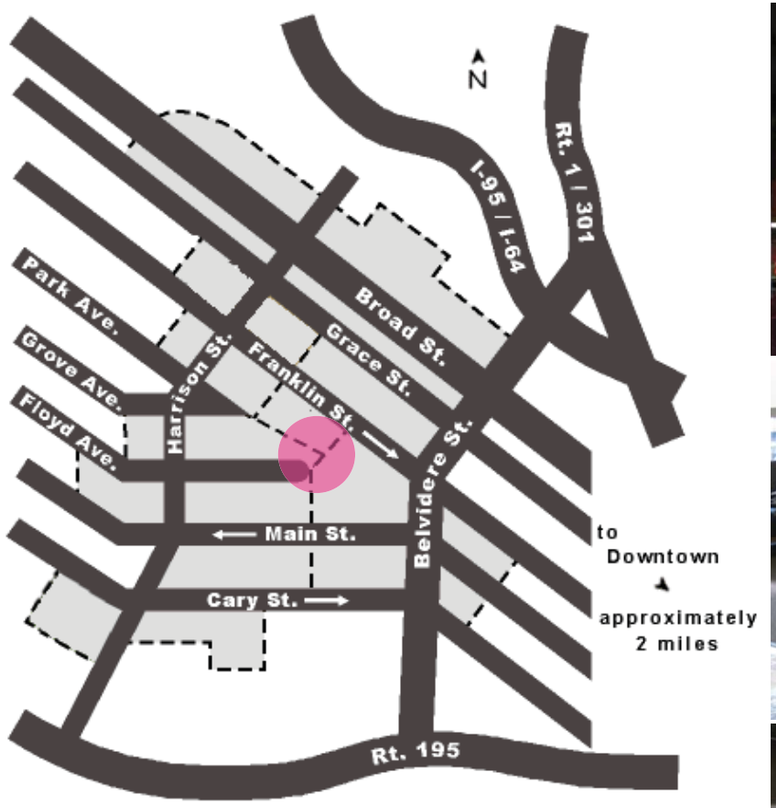
- Needed access for extensive delivery, loading and unloading, trash removal
- Surrounding buildings vary in scale and use
- Constrained site size for size of program

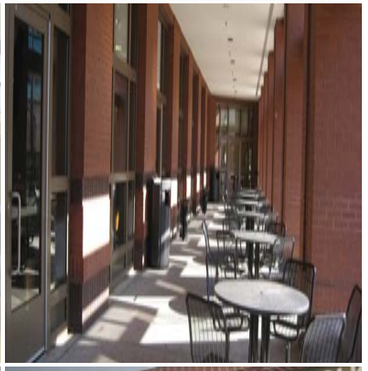
Program

- Appeal to students
- Well-functioning kitchen and ease of service
- Emphasize Shafer's central role on campus

Non-traditional aspects of program

- Flexible student meal plan: Instead of requiring students to buy fixed number of meals per week, new plan depends of actual number of meals served
- Visible food prep
- Various food options to appeal to a more diverse palette





How were site and program successfully resolved?

- Designed outdoor seating area and use of large, full size windows to blur boundaries of interior and exterior
- Kitchen is split into two floors instead of being contained on one
- Split kitchen also corresponds with takeout services on the first level and dine-in services on the second level
- Used scale, intimacy, and other elements to create multiple dining environments

Dining environments

- Variety of table and seating options, including lounge seating downstairs, outdoor "patio" seating, main dining hall upstairs
- Designed bar seating at the food service islands to promote transparency and a connection between student and staff
- Used different table sizes, from tables suited to seat two to tables for eight, throughout Shafer to enhance flexibilty and a more "restaurant" environment

staff only

seating

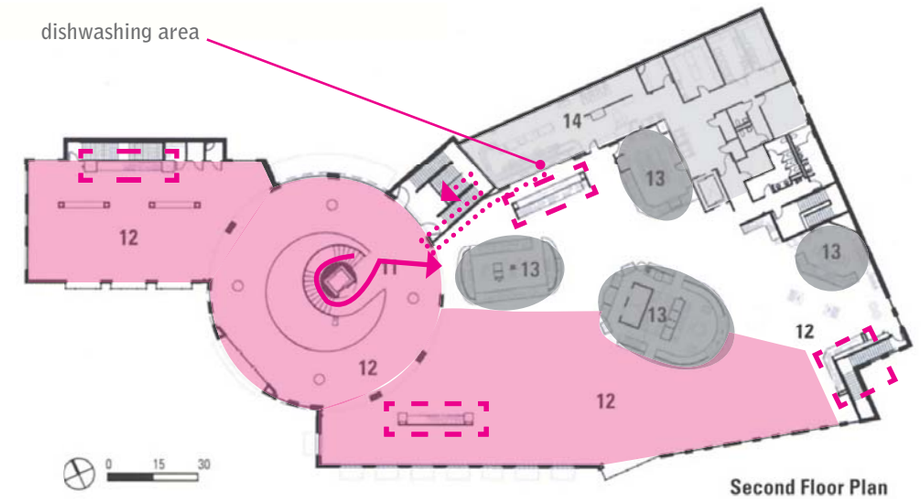
food service islands

one-way circulation to upper level

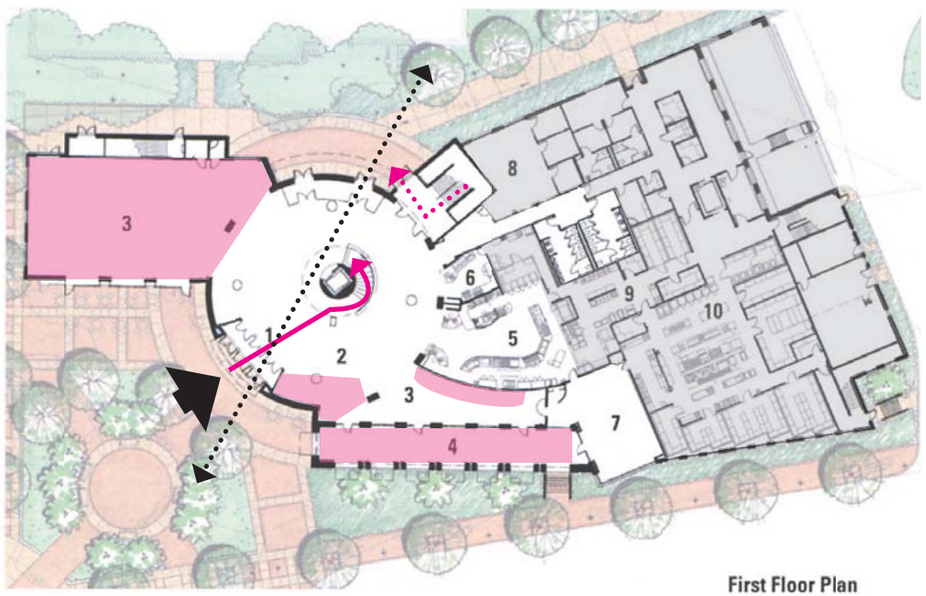
one-way circulation from dishwashing area to exit

refreshment areas

how students use the building as a cut through (both directions)



Second Floor Plan



First Floor Plan

N

01 Entrance
02 Lobby
03 Cafe dining
04 Outdoor dining
05 Retail emporium
06 Take out service
07 Private dining
08 Offices
09 Bakery
10 Kitchen/Storage
11 Cashier
12 Dining
13 Food service islands
14 Dishwashing
15 Restrooms
16 Service entrance

Design

- Site maximizes the potential of the space by utilizing the food islands, which allows students to enjoy window seating
- One-way circulation upstairs and downstairs toward the exit helps create a circulation which is less likely to become congested
- In the upper level, multiple beverage refreshment areas are designed to decrease a wait time and encourage students to spread out in the space
- The dishwashing area is also where students drop off their dishes, and it gets very busy with heavy traffic coming in from both sides
- Second floor is noisier and more hectic than the first floor, gives the impression that the second floor is more social than first floor
- Outdoor seating area is underused during cold months
- Appears it was anticipated that the building would be used as a short cut from one side to the other

images courtesy of vcu.edu and Inform publication, 2006

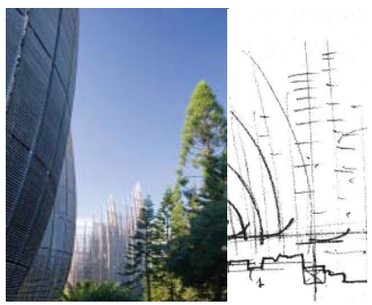
process case studies

Renzo Piano

Renzo Piano Building Workshop

Essential Design Ideas

- Respond to the context of the project
- Process is a dialogue, not an answer
- Stay away from a style, instead, be defined by the "acceptance of the challenge"
- Appreciate history and nature
- Keep in mind the space's emotional effect on the end user
- Designing is a circular process, not linear



Jean Marie Tjibaou Cultural Center
Noumea, New Caldonia
1991

context / history
- Brought project into the context of the Kanak people, their history and culture

"True universality in architecture can be attained only through connection with the roots, gratitude for the past, and respect for the genius loci."[12]

dialogue
- Continually communicated with the clients to improve the design

style
- Brought only skills needed to build, not preconceived style

nature
- Used the natural flow of air to create a system of air circulation in the "huts"

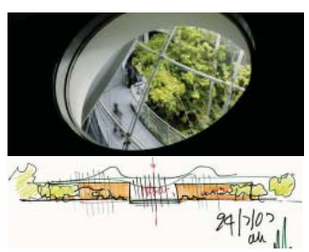
Rome Auditorium
Rome, Italy
1994

context / circular process
- Worked in the unexpected discovery of ancient ruins under the site, not just preserving them but making them part of the complex

history / style
- Acknowledges precedents:

"In my view the desire to be original at all costs is pointless presumption: it amounts to a refusal to recognize that architecture is founded on great common knowledge."[11]

emotional effect
- Recognized interiors in musical environments are essential to the success of the project



California Academy of Sciences
San Francisco, California
2008

dialogue / circular process
- "Piano told them he didn't know how he would design the new California Academy of Sciences. He would need to hear from them before he could answer that question."[13]

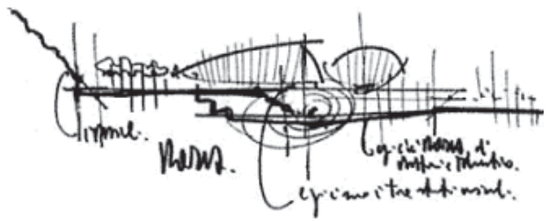
emotional effect
- Considered both the interior and exterior, both work together especially in the design of the green roof

"We have to give our profession back its capacity to arouse the emotions by creating dramatic spaces, serene spaces, participatory spaces, secluded spaces. The choice is linked to the function and use of the setting." [14]

context
- Designed appropriate spaces in conjunction with the innovative, updated program

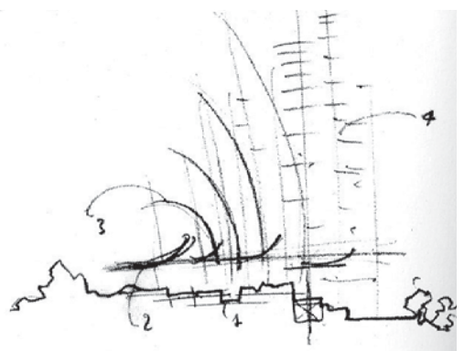
11, 12, 14 Renzo Piano, Renzo Piano Logbook
13 Karen Steen in "Green Architecture's Grand Experiment," Metropolis, Sept. 2008

Piano's sketches



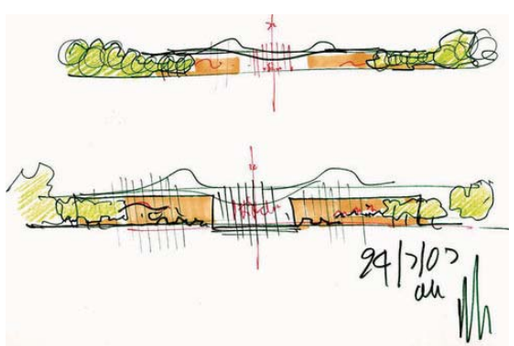
Rome Auditorium

Sketch depicts the convergence of the auditoriums to form the communal outdoor amphitheater



Jean Marie Tjibaou Cultural Center

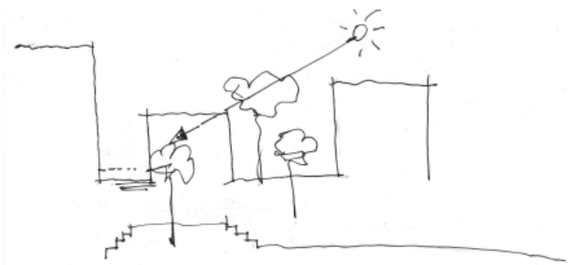
Sketch represents the landscape in relation to the heights of local trees and proposed structures



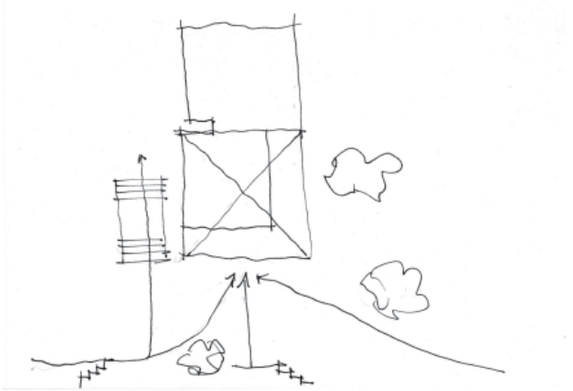
California Academy of Sciences

Sketch explores the filtration of natural light from the skylights in the roof in elevations of the front and back of the proposed building

My sketches (loosely) based on Piano's sketches



- This represents the site in relation to the neighboring buildings and the substantial trees around it
- Sunlight is noted, to show the natural light is blocked from the East and West, but not from the North



- Sketch is a loose analysis of the site's plan, including pedestrian pathways to the Franklin Street entrance and the informal path on the East side of the house
- Also in this sketch are representations of the large trees, showing how they are or are not involved in the design and location of the pathways

process

Embody Chair / Herman Miller

Embody Chair

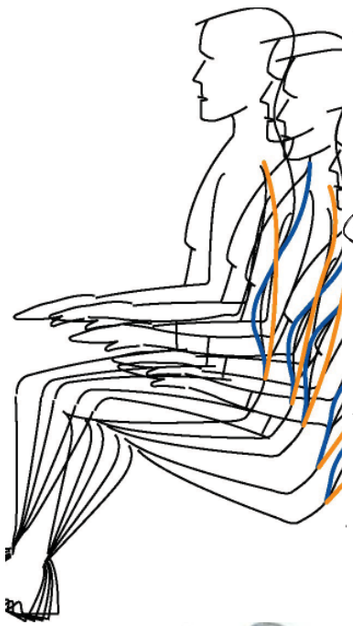
Herman Miller
Designed by Jeff Weber, Bill Stumpf
2002 - On the Market 2008
Retail Price $1600

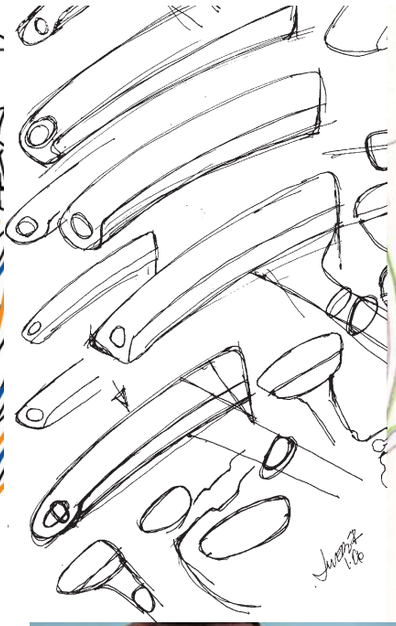
Unique characteristics of the chair

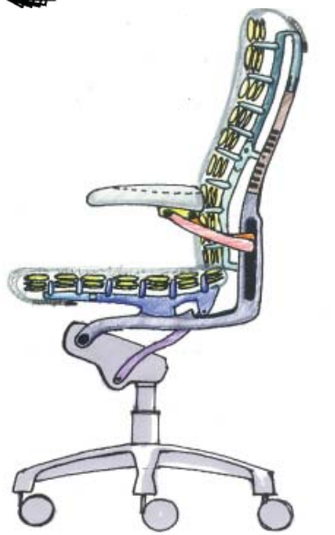
- Tapered back for greater backward arm motion
- Two layers of springs support primary and secondary motions
- H Flexors, a structural element of the exposed back which serves to dissipate pressure
- Adjustable to fit people of various sizes (arms, tilt, height, back fit)

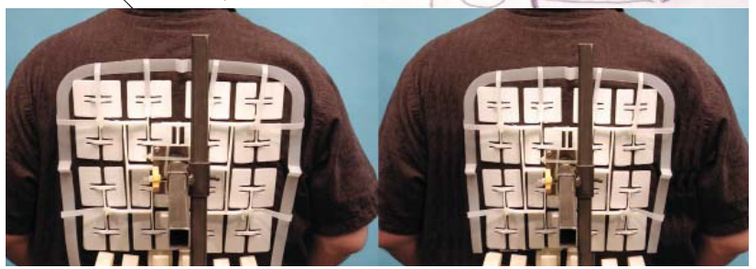
Benefits include

- Thermal comfort (breathable materials)
- Improving oxygen flow while seated
- Natural alignment and health movement
- Positive effects on circulatory system









Process

- After the success of the Aeron chair in 1994, Herman Miller started the exploration of an even better, more ergonomic and comfortable desk chair in 2002
- Design team spent nearly two years talking with experts in various fields of medicine, from specialists in upper-extremity conditions to optometrists and neurologists
- Worked through sketches, performance tests, computer generated models, prototype models

Process Work

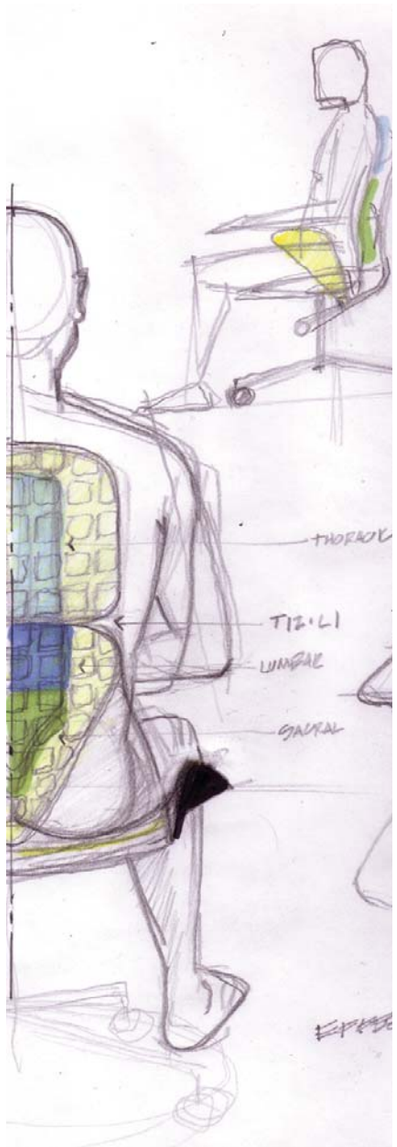
- The way the back and body should be able to move from the sitting position
- Show designers working out the movement of the chair to keep the sitter comfortable
- Explore shapes and details about how units fit togethe
- Use color to describe and differentiate materials and pieces within the chair structure, drawn in section
- Take advantage of quick photos in comparing and contrasting different chair back sizes

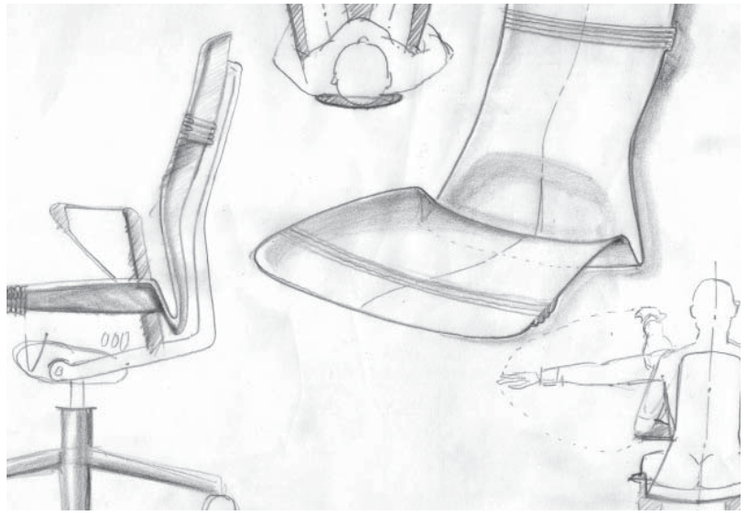
images courtesy of herman miller

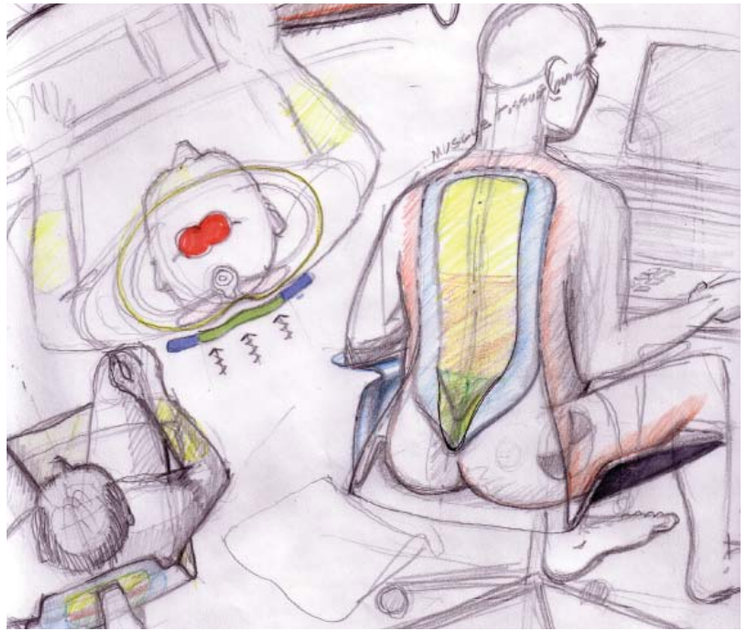
Weber's Sketches

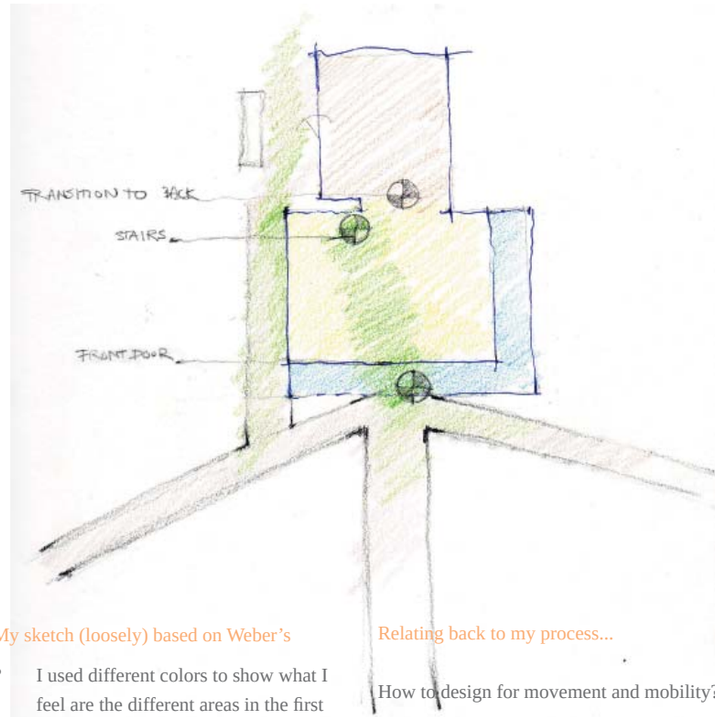
Weber uses the human body as a kind of mold for the chair, shaping it around the characteristics he knows are key to the success of an office chair

- Various views (back, plan, perspective, elevation)
- Uses color to show where the pressure is situated
- Sketch emphasizing connection and pressure on pelvis through symbol notation
- Depicts the range of motion of the arm as allowed by the shape of the chair back
- Uses color to show differences in materials and the areas of the body they support
- Draws the sitter in a position to comfortably use a desktop computer
- In plan view, describes the effect of pressure from the seat back on the spine using colors and arrow notation









My sketch (loosely) based on Weber's

- I used different colors to show what I feel are the different areas in the first floor plan
- I thought about what would be the critical connections in the building, and I came up with the front door, the stairs, and the transition to the back of the building
- The green color depicts "pressure' on the site, the most people and the most traffic - in the front door and on the side of the building

Relating back to my process...

How to design for movement and mobility?

What is the "other" research I can do outside of the immediate obvious that will help me find the best solution?

Compare and contrast precedents with my ideas

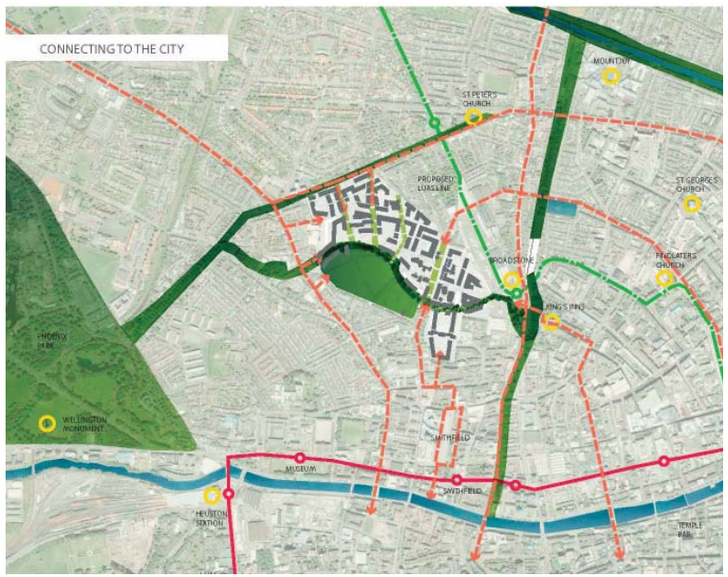
Visually describe the situations (actual and possible) in multiple ways

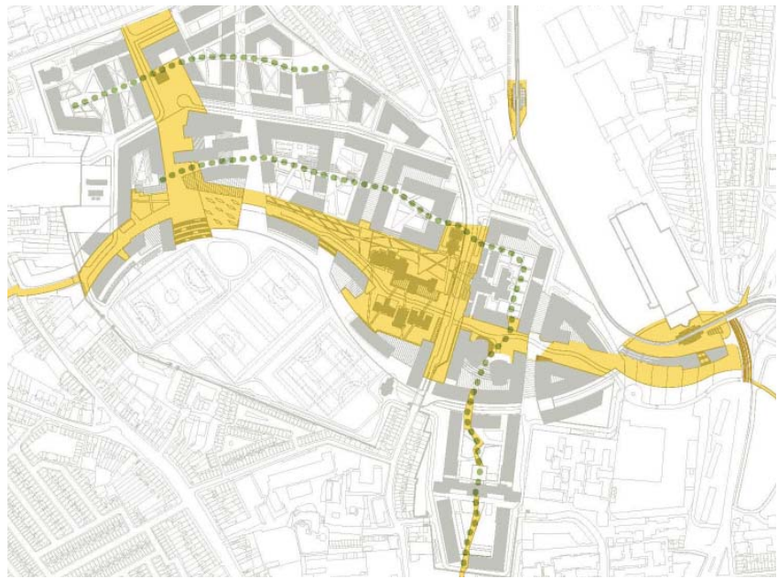
presentation case study

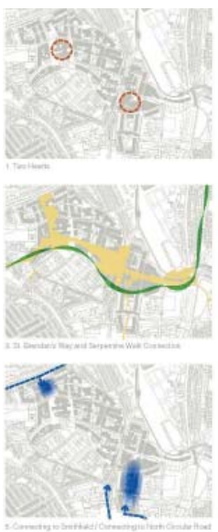
Grangegorman / MRY

Dublin Institute of Technology
Moore Ruble Yudell Architects (MRY)

- Site is 73 acres of land in Dublin, formerly mental institution (1700s)
- MRY is transforming site into college campus, relating the project to the surrounding area
- Samples of presentations MRY showed to the client in 2008, keeping them informed of the progress

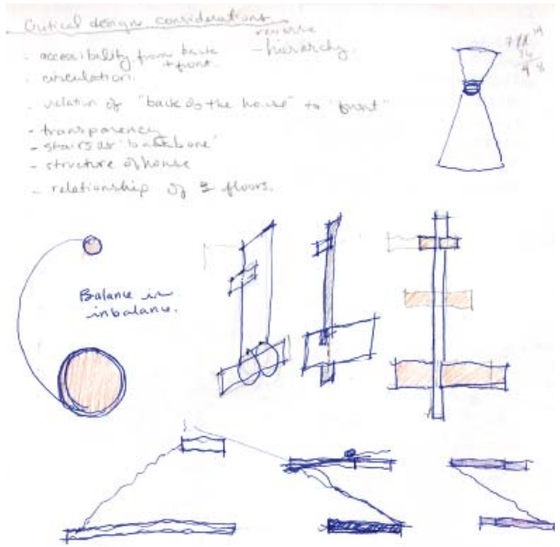


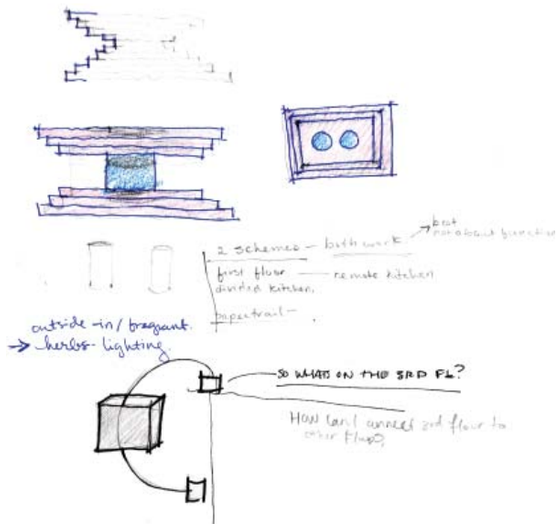




concept

I explored balance and imbalance through sketches and models. Not only does the term “balanced imbalance” refer to a number of concepts in the project and in my thesis, but it is also closely tied in with my personal design manifesto about contradictions.

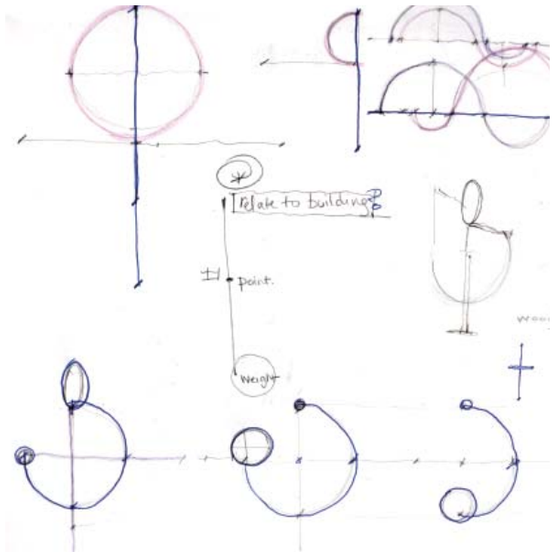


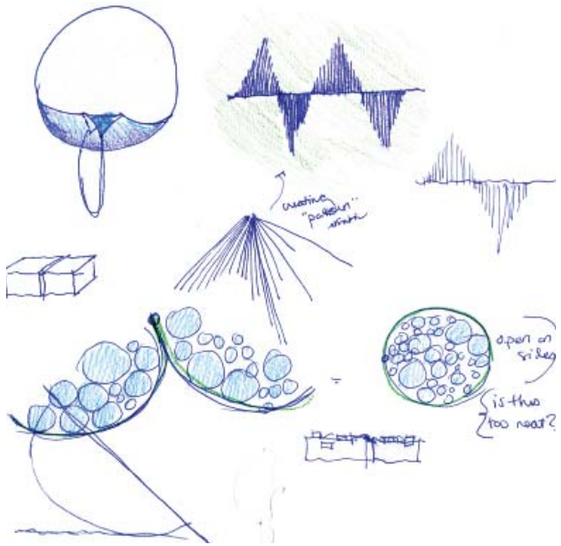


Balanced Imbalance

… is the acknowledment of imbalances while striving to rebalance them

- Combining slow food concepts with fast food service
- Working with irregularities in the building and site
- Relating the typical American consumer to the food system
- Controlling the fluxuation of sensory experiences
- Questioning food as a central way class status is enacted
- Balancing the various circulations in a food service
- Considering the building as a plant

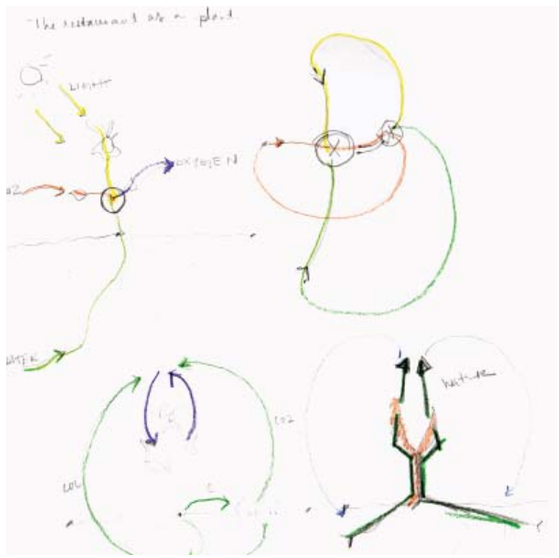




describing the connection between two equal things

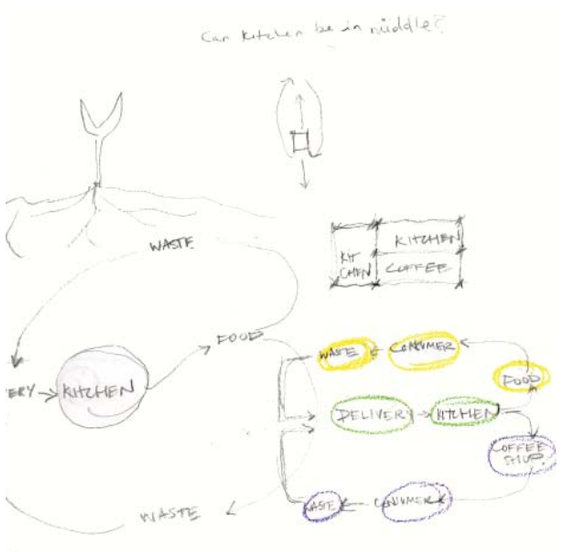
creating a new balanced form from something flat

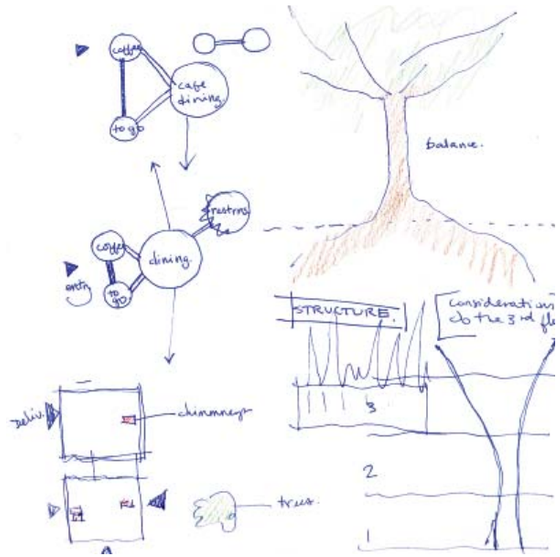
sketches bringing together concept, program, and site



using circulations to create balance

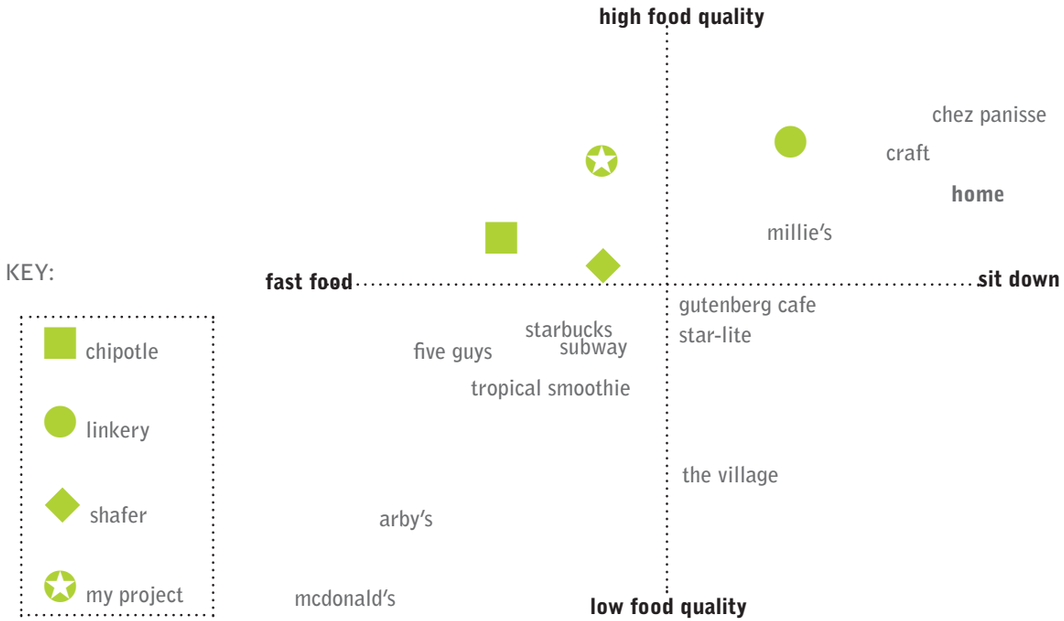
weaving together the relationships in the site and program



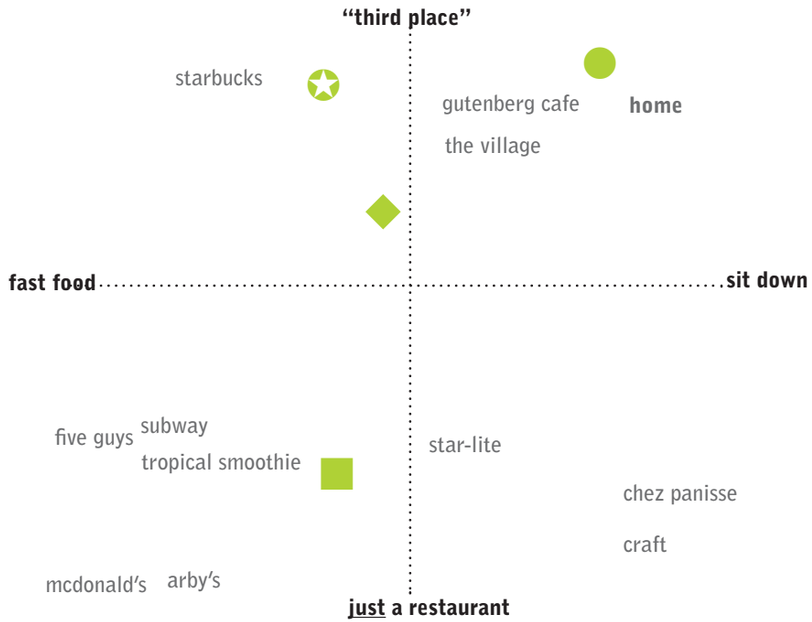


design Programming

correlation between quality of food and type of restaurant



correlation between "third place" environment and type of restaurant



comparisons between program case studies

	bar seating	alcohol available	freezer	open kitchen	wait staff	dine-in	take-out	social focus	student oriented	<$10 per meal	internet access	lounge seating	"third place"	easily accessible for pedestrians	urban location	conv. location	breakfast	lunch + dinner	handemade food	seasonal food	self service
Chipotle	-	★	-	★	-	★	★	★	-	★	-	-	★	-	★	★	-	★	-	-	★
Linkery	★	★	-	★	★	★	-	★	-	-	-	-	★	★	★	★	-	★	★	★	-
Shafer	★	-	★	★	-	★	★	-	★	★	★	★	★	★	★	★	★	★	-	-	★
	Y	Y		Y		Y	Y	Y		Y			Y	Y	Y	Y		Y			Y

note: based on minimal research and personal experience

images courtesy of delawareonline.com, lowcountry-restaurants.com, flickr.com, metropolismag.com, npr.org

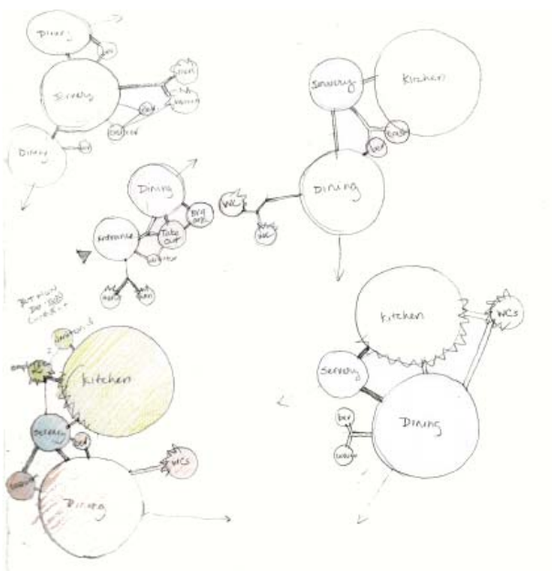
I chose a program with elements of both slow food and fast casual restaurants. It was important to me to consider the demographics of the area (fast paced, low budget college students), while at the same time bringing in a few elements of the slow food movement.

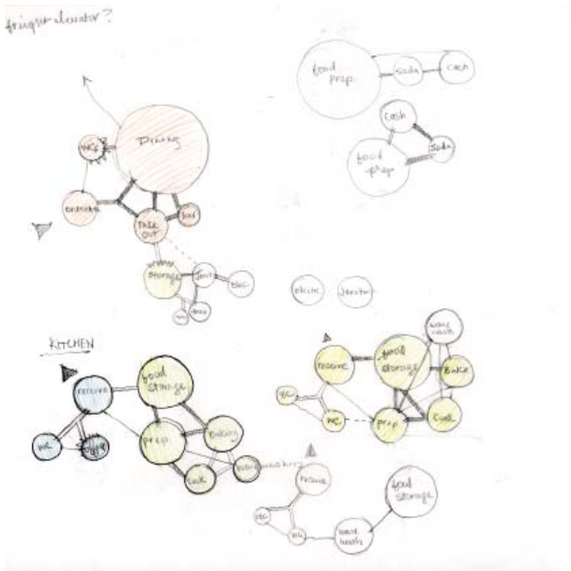
Space	*Enclosed*	*Size*	*Proxemics*	*Equipment/Furnishings*	*Notes*
FRONT OF HOUSE		apx. 5800			
Cafe Dining	N	550-600	Adjacent to bev/con stations and take out area. Convenient to entry, elevator, and restrooms.	Seating options with variety of table sizes and number of chairs.	Casual
Main Dining	N	2450-2500	Adjacent to bev/con stations and serving area. Convenient to elevator and restrooms.	Seating options with variety of table sizes and number of chairs.	
Take out	N	450-500	Adjacent to cafe dining and entry. Close to bev/con station.	Includes point of service, refrigerated display case, other food display, offee prep and queue area.	Plumbing wall, non-slip flooring.
Public restrooms	Y	300-325	Convenient to cafe and main dining areas.	ADA options. Toilet, urinal, sink, counter, mirrors.	Acoustical privacy, high ventilation. Not noticeable.
Beverage/Condiment Stations (min 3)	N	30-50	Adjacent to dining areas, convenient to take out and serving areas.	Drink machines, various receptacles (recycling, trash, dish), containers for condiments.	Similar to Chipotle.
Serving area /Display	N	450-500	Adjacent to kitchen. Convenient to main dining areas and bev/con station.	Counter with glass barrier, sink,	Partially open to kitchen. Open to public. High ventilation, durable and water resistant surfaces.
Entry	N	350-375	Adjacent to take out and serving areas.	Queue area (?)	Non-slip floor surface.
BACK OF HOUSE					
Baking	N	275-300	Adjacent to cooking, food prep, food storage. Convenient to warewash.	Ovens. Tables, cooling racks.	
Cooking	N	225-250	Adjacent to baking, food prep, storage. Convenient to warewash.	Ovens, multiple burner stove, sinks, tables.	
Food Prep	N	375-400	Adjacent to baking and cooking, food storage. Convenient to warewash.	Counters, sinks,	
Dry Storage	Y	275-300	Adjacent to food prep. Close proxmity to cooking and baking.	Shelves for storage.	
Cold Storage	Y	150-175	Adjacent to food prep. Close proxmity to cooking and baking.	Walk-ins.	
Food Fabrication	N	100-125	Adjacent to delivery entrance. Close to storage,	Counters, sinks.	
Aisles	N	450-500	Adjacent to all kitchen areas,	---	
Warewash	N	125-150	Adjacent to storage. Convenient to cooking, food prep, baking.	Sinks. Drying racks.	
Office	Y	150-200	Close proximity to delivery entrance	Desk, two chairs.	
Employee area	N	200-250	Convenient to office and employee restroom	Lockers, round table, at least four chairs.	
Delivery entrance	N	100-150	Adjacent to exterior. Close to freight elevator and storage on the second, Close proximity to office.	Accessible to trucks.	
Employee restroom	Y	35-50	Adjacent to lounge. Convenient to office.		

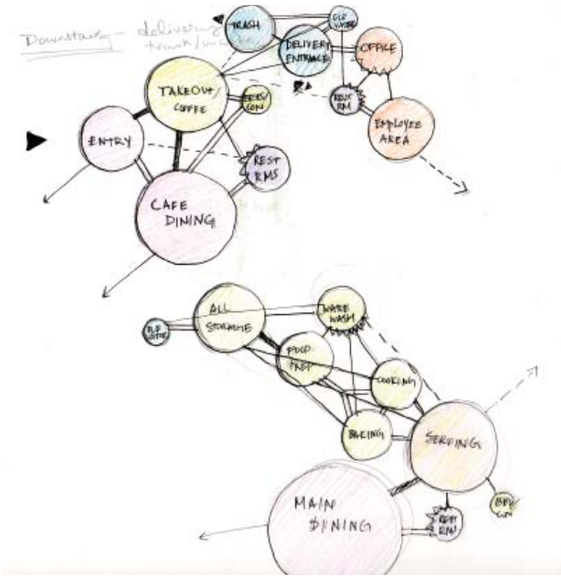
Space	*Enclosed*	*Size*	*Proxemics*	*Equipment/Furnishings*	*Notes*
MAINTENANCE	Enclosed	600 total			
Electrical closet	Y	36-50			
Mechanical	Y	100-150			
Elevator	Y	150	Convenient to serving and take out areas.		

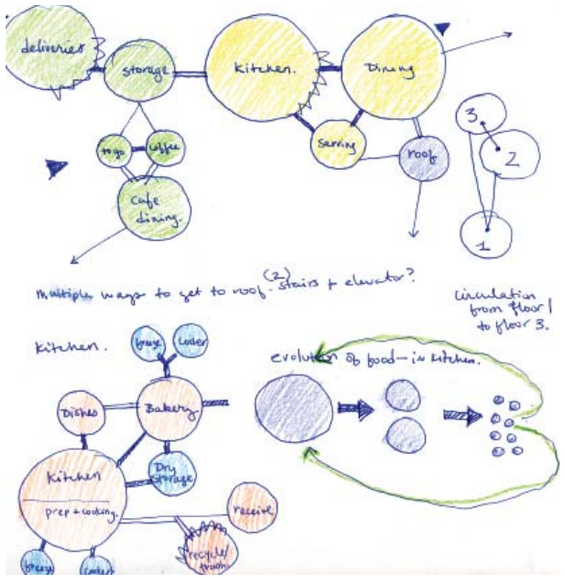
Trash	Y	100	Located away from public spaces. Convenient for disposal.	Standard walk- in modular (AC).	Finishes appropriate for heavy use and cleaning.
Recycling	Y	50	Located away from public spaces. Convenient for disposal.		

Adjacency Diagrams

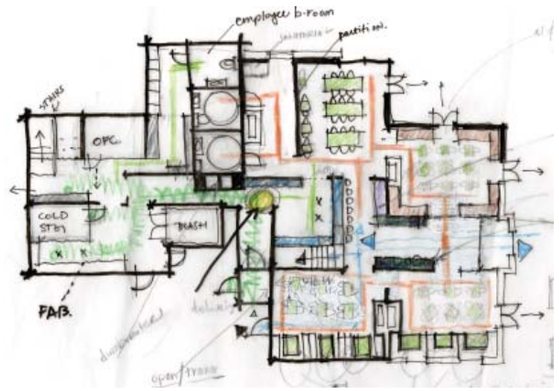


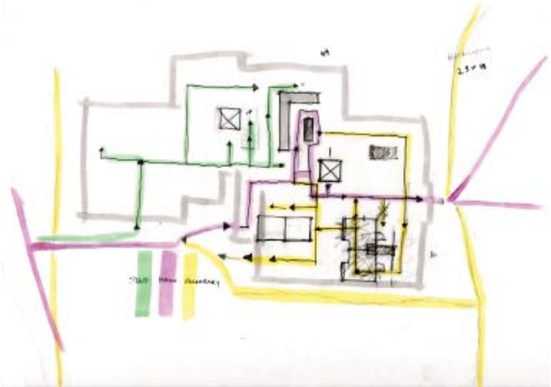


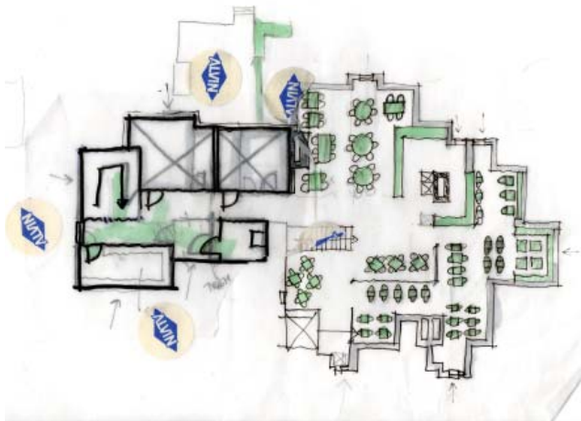


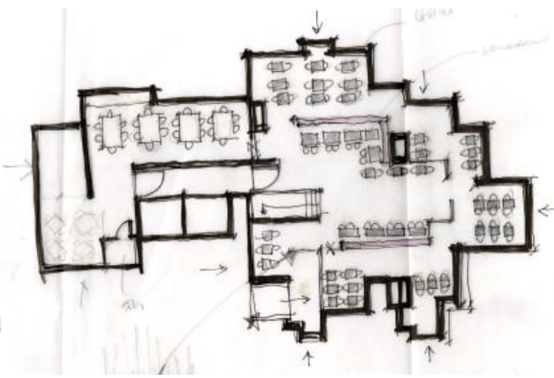


Space Planning









design

Floor Plans

01 customer seating
02 point of service / bar seating
03 restroom
04 trash and recycling area
05 elevator
06 dumbwaiter in use
07 cold storage
08 employee restroom
09 employee break room
10 food fabrication
11 elevator room
12 mop room
13 office

Level 01

Code Overlay for Occupancy Type A-2

Restrooms
Exits
ADA ramp
Elevator
Stairs

Level 02

01 dining area / tasting room
02 point of service
03 restroom
04 trash room
05 elevator
06 dumbwaiter in use
07 storage
08 dishwashing
09 prep kitchen
10 cooking
11 baking

design

Floor Plans

Level 03

01 customer seating

02 bar seating / point of service

03 restrooms

04 trash room

05 elevator

06 dumbwaiter in use

07 storage

0 5 10 20

01 cafe dining area

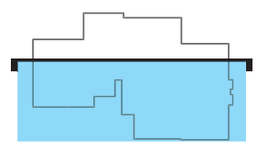
02 kitchen

03 customer seating area

04 other staff support area

05 restrooms

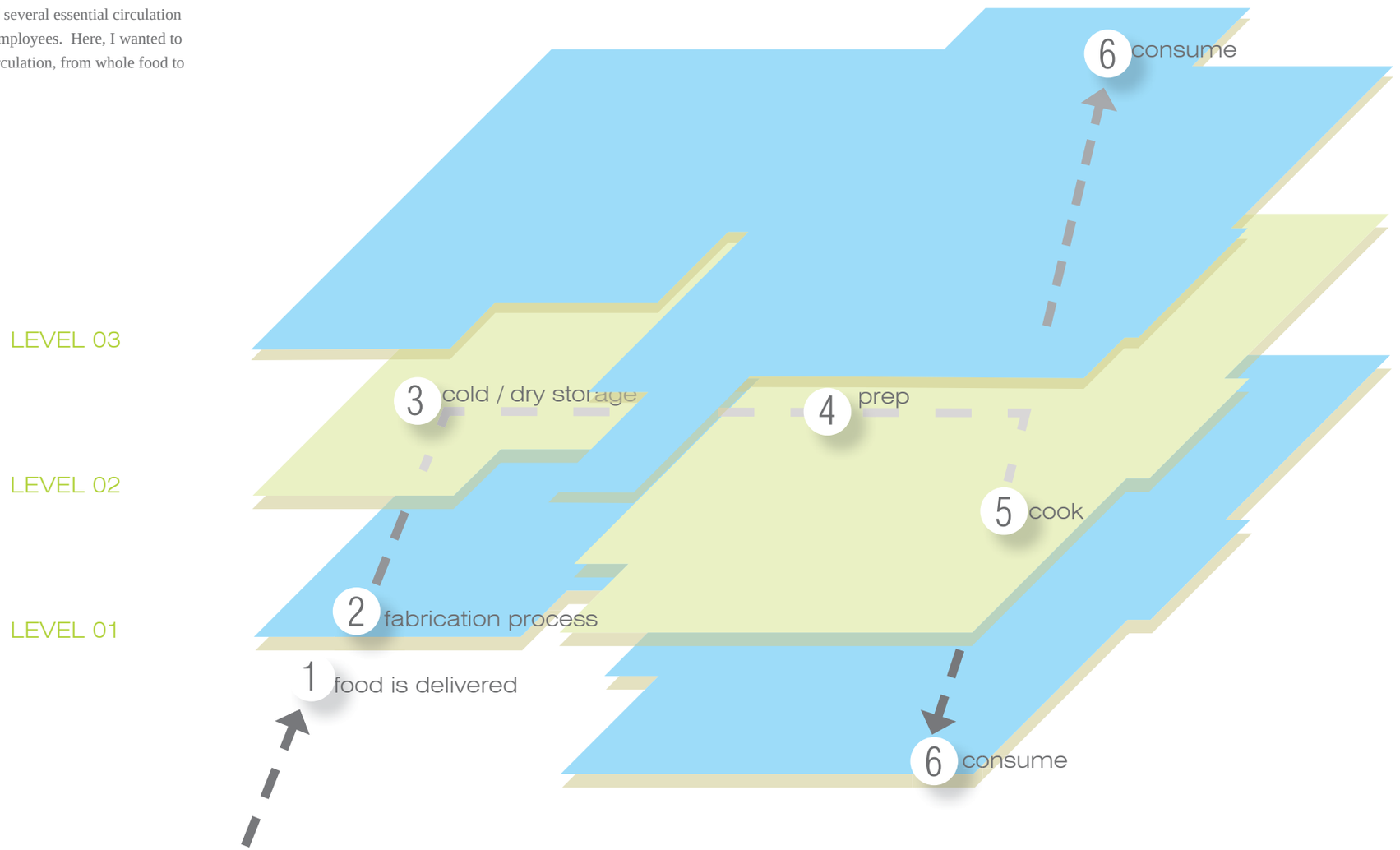
06 dumbwaiter



design

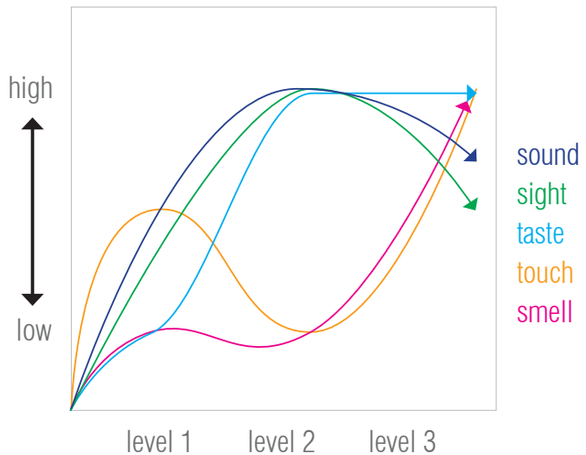
Food Circulation

In my design decisions, I considered several essential circulation paths: food, waste, customers, and employees. Here, I wanted to show the steps in Nourish's food circulation, from whole food to meals ready for consumption.

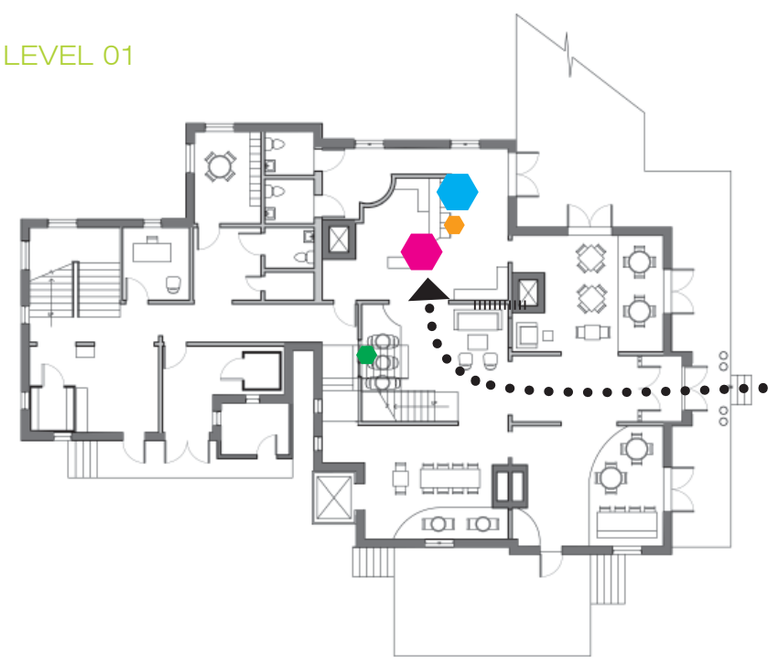


A major convergence of program, site, and concept occurs in the development of the customer's sensory experiences throughout the building. Here, I attempt to show where I anticipated these experiences to take place, due to the food circulation and design of the interior.

The color coded graph coordinates with the colors on the plans below it.

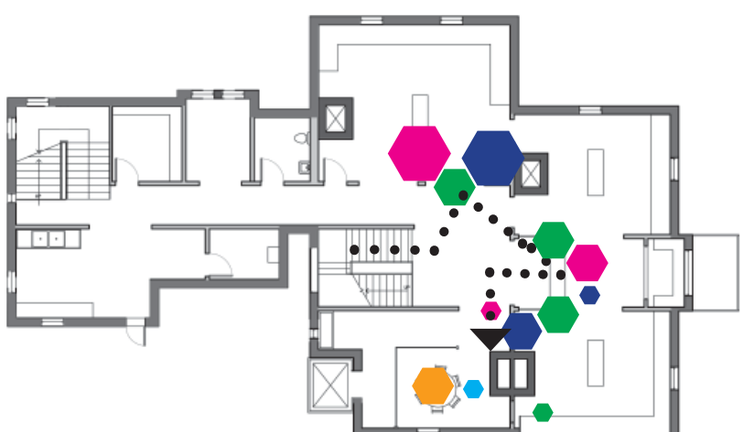


LEVEL 01



LEVEL 02

LEVEL 03



design

Franklin Street Entrance

Level 01

B

design

Kitchen

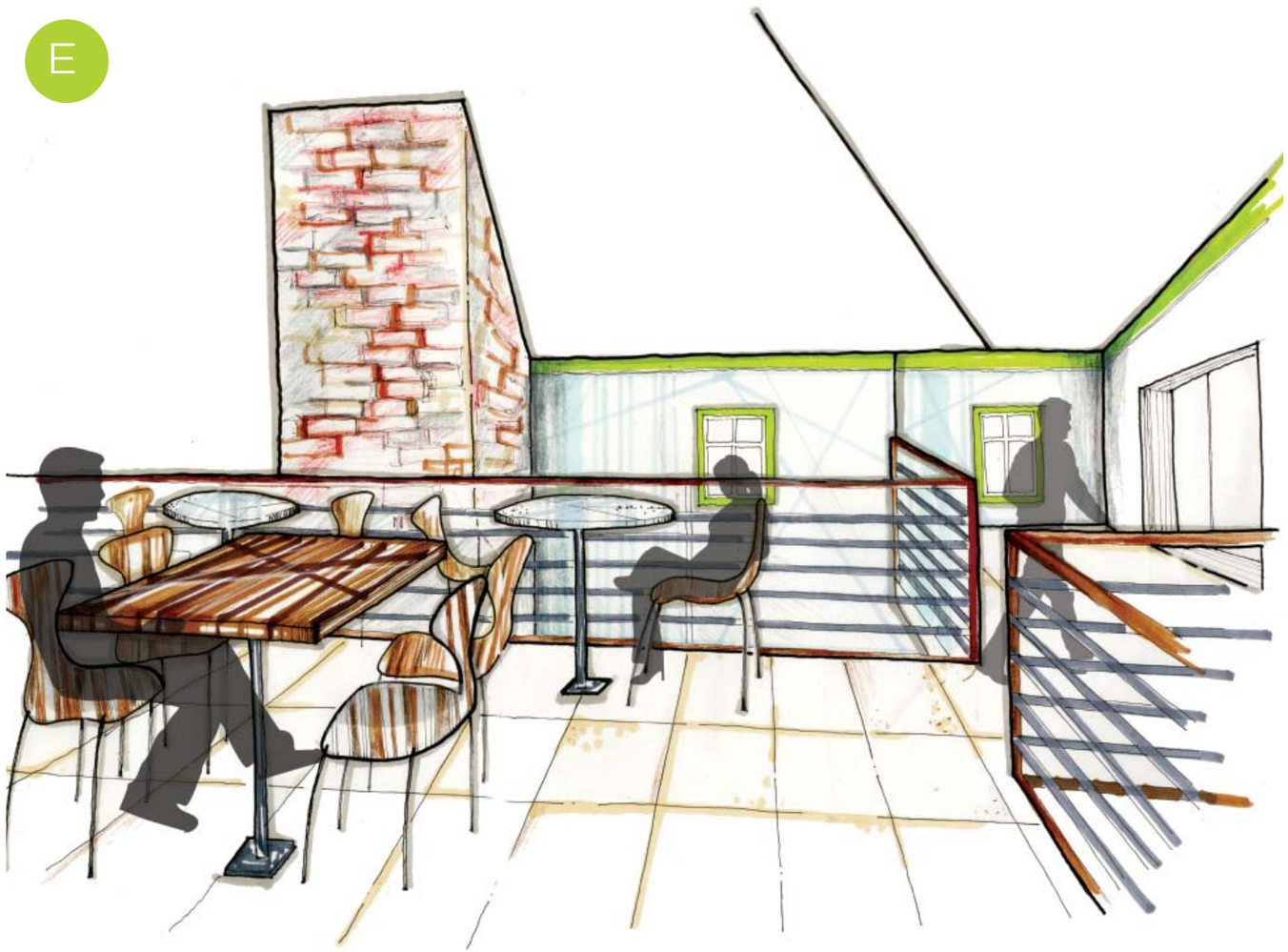
Level 02


D

design

Dining Area

Level 03



I wanted to create an atmosphere that would bring together the historic nature of the building with the modern concept of the program. I specified sleek, modern furniture along with a bright take on traditional wall finishes.

It was important to me to keep the environment in mind when making these selections. The furniture and finishes are eco-inclined. In particular, the Mythic Paint and the American Clay I picked for the walls are environmentally concious. The colors were inspired by spring field on Route 5.

niche - shape stool

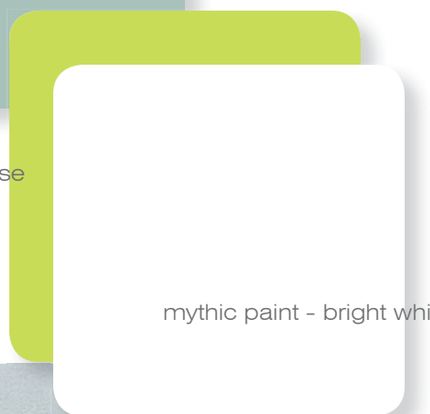
scrapile table

structured green - perch lounge

plushpod - orbit chair

mythic paint - aquarium water

safecoat paint - chartruese



mythic paint - bright white

american clay - loma - powder river

images courtesy of american clay, design-niche.com, structuredgreen.com, plushpod.com, shop.feelmorehuman.com

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Jay Porter, owner of The Linkery

Herman Miller

Steven Holl Architects